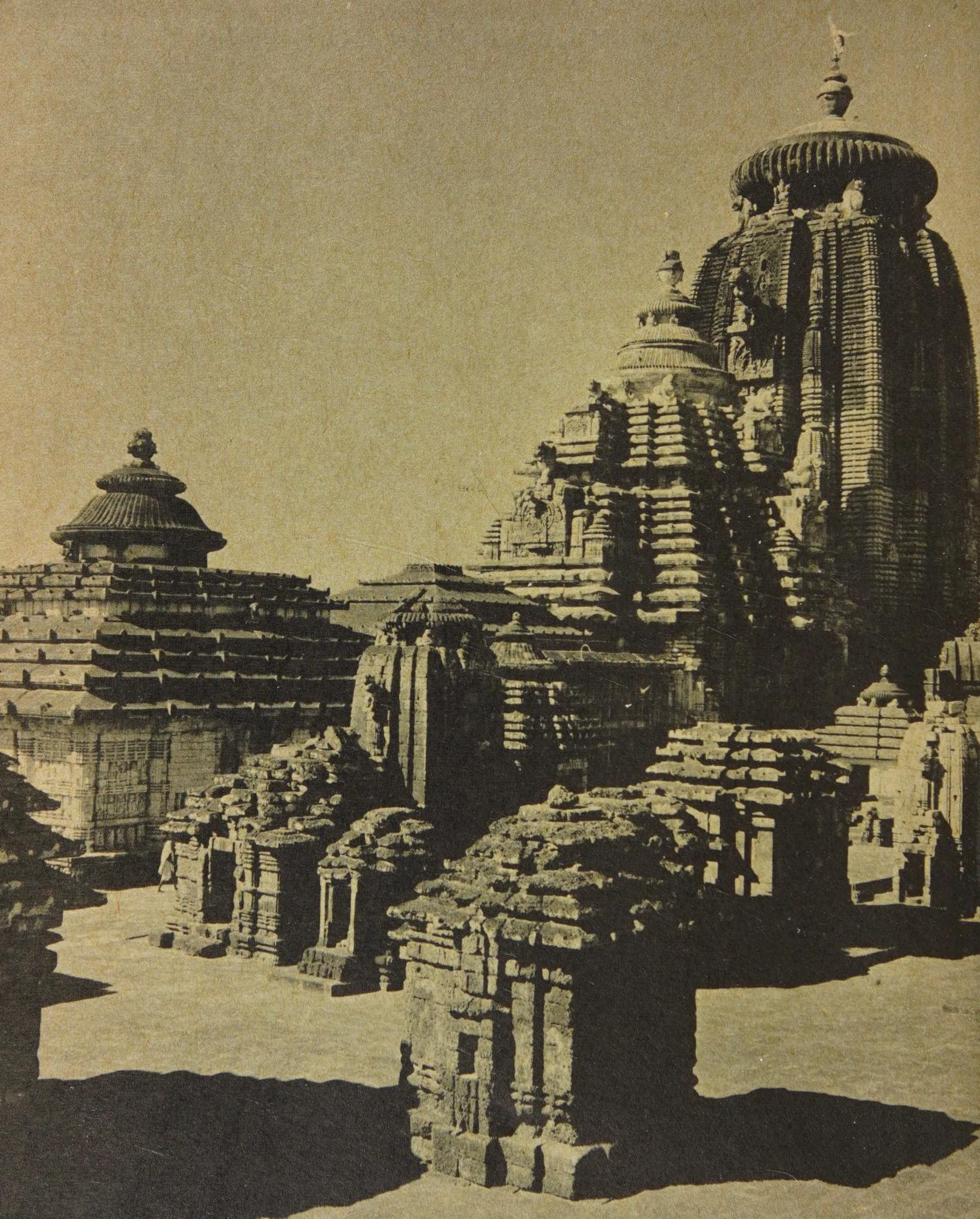
Ancient Sculpture from India

SHOUT
SHARE
IT

Ancient Sculpture from India



Ancient Sculpture from India

A CATALOGUE OF THE EXHIBITION

The M. H. deYoung Memorial Museum, San Francisco
May 29—July 19, 1964

Seattle Art Museum Pavilion
August 14—October 4, 1964

The Cleveland Museum of Art
November 25—January 3, 1965

The Metropolitan Museum of Art, New York
February 9—March 21, 1965

The Honolulu Academy of Arts
May 13—June 27, 1965

Published by The Cleveland Museum of Art

Copyright 1964 by The Cleveland Museum of Art.

Library of Congress Catalogue Card Number 64-20469.

Cover: Vrikshaka, or Lady of the Tree. Ca.A.D. 11th-12th century. Sandstone,
H: 17-15/16 in. Provenance: Gyaraspur, Madhya Pradesh.
Central Archeological Museum, Gwalior, # 5/12. Catalogue number 102.

Frontispiece: Lingaraja, the Great Temple at Bhuvaneshvara, Orissa, ca.A.D. 1000.
Photograph: Archeological Survey of India, Government of India.

Acknowledgements

The arrival from India of this exhibition of ancient sculpture is the result of some years of endeavor involving many persons who have given generously of their time and energy. We are indebted to them all.

Without the cooperation of the officials of the Government of India these outstanding sculptures could not have been shown in the United States. Our special thanks go to His Excellency the Prime Minister of India Jawaharlal Nehru; Dr. M. C. Chagla, the Minister of Education; His Excellency Braj Kumar Nehru, Ambassador from India to the United States; and Dr. A. J. Ghose, Director General of Archeology. We are indebted to Miss Grace Morley, Director of the National Museum of New Delhi; Miss V. Kitchlu, of the Ministry of Education; and Shri G. D. Khullar, curator in charge of the exhibition while it was in Japan.

We are equally grateful for the assistance extended to us by the United States Department of State, particularly Lucius D. Battle, Assistant Secretary of State for Cultural Affairs, and Robert J. Boylan, Chief, South Asian Programs. George Killion of the American President Lines has been most cooperative and generous in arranging the transportation of the exhibition from Japan to the United States. Jack McGregor, Director of The M. H. deYoung Memorial Museum, and Rear Admiral E. B. McKinney, USN (Ret.), Executive Secretary to the Board of Trustees of that museum, have been invaluable in making essential arrangements for bringing the sculptures to the United States; and George P. Bickford, a trustee of The Cleveland Museum of Art, has been most helpful in acting as a liaison with the Indian Embassy.

Junkichi Mayuyama was miraculously expeditious in securing photographs of the objects from M. Sakamoto, the eminent photographer. Without them this catalogue could not have been completed. Unless otherwise indicated, all photographs come from the Sakamoto Research Laboratory.

Finally, we wish to thank the following members of the staff of the Museum: Margaret F. Marcus, who gave major assistance in the preparation of the notes accompanying the illustrations; Merald E. Wrolstad, who designed the catalogue; and William E. Ward, who laid out the map with its ancient sites located in modern Indian areas.

S. E. L.

I am glad that the exhibition of Indian art which was on show in Japan will now be taken to the United States of America.

Art, though national in its roots, is universal in its significance. It is a search for a deeper and more complete understanding of man.

I do hope that the exhibition of Indian art in the United States will result in greater understanding between the two countries.

Zakair Hussain
Vice President, The Government of India

I am happy to know that an exhibition of Indian art is to tour some of the museums of the United States, after its successful tour of Japan. It is not often that a collection of this kind—consisting of pre-historic finds from Mohenjo-daro, fine sculptures in stone and terracotta—is available for display at exhibitions in the museums of the West.

I sincerely hope that Americans will find the exhibition very interesting and that it will arouse their curiosity to know and understand something of the ancient and unbroken traditions of Indian art during the past 5000 years. It is only such knowledge and understanding that helps strengthen the bonds of friendship and cooperation that happily exist between the peoples of India and the United States. I wish the exhibition every success.

M. C. Chagla
Minister of Education, The Government of India

Contents

Acknowledgements	5
Map of India Showing Ancient Sites	10
Introduction	11
Suggested Reading	23
Chronology	24
Catalogue of the Exhibition	25
Museums Represented in the Exhibition	143

AFGHANISTAN
Hadda
Taxila
KASHMIR
Akhnur
GANDHARA
SWAT VALLEY
INDUS RIVER
Harappa
PUNJAB
New Delhi
NEPAL
Mohenjo-daro
Ahichchhatra
Mathura
Lucknow
Rajgarh, Alwar
Agra
UTTAR PRADESH
RAJASTHAN
Gwalior
GANGES
Basarh
Patna
Allahabad
Sarnath
Mahoba
Kausambi
Benares
Rajmahal
Buxar
Rajgir
Nalanda
Khajuraho
RIVER
Bodhgaya
Bharhut
Kaligram
Gyaraspur
Ujjain
Sanchi
BIHAR
BENGAL
GUJARAT
Mahanad
MADHYA PRADESH
ORISSA
Konarak
Udayagiri
Pitalkhora
Bhuvaneshvara
Puri
BOMBAY
ARABIAN SEA
BAY OF BENGAL
Tilmulgiri
Hyderabad
MYSORE
PRADESH
Amaravati
Aihole
Nagarjunakonda
ANDHRA
Madras
KERALA
MADRAS
CEYLON

Sketch Map of INDIA Showing Ancient Sites

Introduction

LAND

While the trees and jungle still exist, while they were even more numerous in the distant past, earth and rock were and are the dominant features of the Indian landscape. The dust that crumbles beneath the feet becomes the muddy earth of the rainy season. The granite outcroppings of the South are matched by the vast hills and quarries of chlorite, lava-stone, and sandstone in the Central Plateau and in the North. Above all these rise the rocky Himalayas, abode of the Gods, known, if not seen, by all. It is fitting that the present exhibition numbers only works in clay and stone, for these are the primal materials of Indian art, a sculptural art and one which surely begins in, and is formed by, pliant clay, but which reaches its fullest expression in stone, whether in blocks removed from the hills and quarries, or in the living rock of the hillside and its man-made caves.

Beginning in clay, pinched at first, then suavely modelled in a fluent, living style that is best described as organic, the Indian sculptor moved, probably after an apprenticeship in wood, to the more recalcitrant, permanent, and monumental rock. Steeped in an organic modelling technique, he adapted it to the harder medium. While now he cut away, carved, where before he added to, modelled, he still retained the flowing, organic forms of the more plastic medium, clay. This is the distinctive quality of classic Indian sculpture, its *rasa* or flavor. In this lies its unique character and its just claim to be one of the truly original and creative expressions of man's sculptural activities.

The climate had a certain effect on how the subject matter of Indian sculpture was depicted. If the Hunnish Kushans from the Steppes to the North [53]* were characteristically shown in padded and belted full clothing, the dominant native fashion inclined to nudity. Male and female alike are shown in all their physical glory. Drapery, where

*Numbers in brackets [ ] refer to catalogue numbers which begin on page 26.

it exists, is diaphanous and revealing, clinging to the body as if to wish itself away. The emphasis on the nude, however, was not on its logical structure or part-by-part relationships, but rather followed the direction indicated by the basic material of the clay—an emphasis on a flowing unity of form. The two forms, male and female, were distinguished by emphasis on just those elements that differentiated the sexes. The males are virile beings, broad shouldered, deep chested, and narrow hipped. The females are precisely contrary to the male—narrow shouldered, large breasted, and fully hipped. The Mediterranean concept of the hermaphrodite blended male and female into an androgynous unity; the Indian equivalent, the image of Shiva as male and female (Shiva Ardhanarishvara Murti), divides the two parts vertically, without relinquishing the salient characteristics of each sex.

Often described as a sub-continent, India's geography has distinctly conditioned the appearances of its culture and its art. If one turns the usual directionally oriented map clockwise until Northwest India is at the top, one immediately discerns a new appearance for the great triangle. For, with the Himalayas above and their appendages to the East, with the oceans on either side, the only entrance to this great land mass is at the Northwest, crossing the Indus on the historic path taken by successive invaders, including the early Aryans, Greeks, Parthians, Kushans, and by various Muhammedan groups. When this true, sole entrance is placed at the top, then two long avenues become readily apparent: that leading to Delhi, and farther to the Gangetic plain, ultimately ending in Bengal; and that leading along the Indian Ocean coast toward the tip of the triangle. Further examination of the map reveals that the majority of sites, cultural and artistic, are located on these two avenues, separated by the high and relatively barren butte country of the Central Plateau, the Deccan.

The joker in the invasion and diffusion paths is distance. The sub-continent is just what the name implies, enormous, being over 1500 miles in length on either avenue. Thus the initially strong impetus of invasion and influence becomes weaker as the distances eat their way into the energies of conquest. South India and Bengal, the farthest extremities, retain the native styles at their purest, and for a longer time. The difficulties of entrance to India are formidable to begin with.

The Indus crossed, the conqueror is confronted with barren land until reaching the beginning of the Gangetic area or the first rivers running west above the present-day Bombay area.

It is, therefore, no surprise to learn that the more derivative styles of early Indian art are confined to the Northwest, and that the lower Gangetic plain with its fringes and South India are the prime areas in which the Indian sculptural style flourished.

What hinders the invader inhibits the rise of empires. Distances and the geographic separations of India—Northwest, the Gangetic Plain, the Bengal Delta area, the Central Deccan, and the South—made the achievement of universal domain impossible. The whole of India was never unified under one rule until the British Raj. Still, at least two large empires flourished and claimed universality—the Maurya Empire (322–185 B.C.) controlling the North and the Center, and the Gupta Empire (320–647) ruling the same area, if somewhat extended. While the former was limited by its early date, the latter achieved an international culture and influence, affecting Southeast Asia, Indonesia, and even Central Asia and T'ang China (618–907). In art, the Gupta manner, allied to the expansion of Buddhism, can be truly described as an international style. The Buddha images of India, Siam, Cambodia, Java, Central Asia, China, and Japan in the fifth to the ninth centuries bear a family imprint originating in the sculptors of the Gupta Empire, notably the workshops of Nalanda, Sarnath, Mathura, and Gandhara.

But aside from these, the political history of India is one of local kingdoms and principalities. If common styles are to be found, such as those of the first century B.C. [28-39], or those of the "Medieval Period" (ca.600–1200) [91-112], it is still obvious that the local variations are of cardinal significance, due partly to local traditions of manufacture and partly to the technical possibilities of the local stone —the rough chlorite of Orissa [108-112], the fine sandstone of the North [94-102], the lithic granite of the South [116], or the smooth marble of the Gujarat [115]. If the local variations can be subdivided to an extent delightful for the art historian, it is even more true that they share a common organic tradition of style and a rich figural iconography, and thus can be broadly described and savored as variations of a single flavor.

RELIGION

The complexity of Hinduism is well known. As the dominant faith of hundreds of millions of people, covering a vast area through time to a dim and distant past over three thousand years ago, the additions and modifications to Hinduism have made it flexible but unwieldy, all-encompassing but restrictive, primordial in its fecundity but hyper-civilized in its subtle and multiplied abstractions. Basically, there are two complementary elements in developed Hinduism: Dravidian, derived from the pre-Aryan peoples of India, and Aryan (or Vedic), associated with the first great wave of invaders, the probable destroyers of the Indus Valley culture [1-8]. The Dravidian elements seem to be sensuous in nature, symbolized by the early fertility cults whose deities were to be found as early as 2000 B.C. on the Indus. These were virile cults of personal devotion *(bhakti)* to procreative deities, whose powers were required for fertility of both man and nature. Hence, the large breasted, wide hipped early female deities known as Yakshis [30A, 61, A, B, C] and the broad shouldered, narrow hipped male deities, Yakshas [47, 54]. In some cases these fertility concepts were represented literally and served as symbols—the phallus of the great Shiva [94] or the yoni of Devi, the great Goddess.

The Aryan elements are in sharp contrast to these down-to-earth Dravidian ones. They can be described simply as formal and intellectual, concepts of hierarchy and caste, rites and ritual. The emphasis on properly performed ritual, in contrast to the personal devotion of the Dravidians, led to the rise of a dominant and numerous priest class, the Brahmins. Numbers and abstractions were of great significance, almost a mathematics of theology—the sixteen *avatars* (saving manifestations) of Vishnu [90], the three aspects of Being, the eight women in love, etc. This part of Hinduism influenced later Mahayana Buddhism [89, 90] with its Hindu-like metaphysical developments and complications.

The Aryan pantheon of the Vedas, the early holy texts, included Agni, God of Fire, (hence the altar fire); Surya, a solar deity; and Indra, God of Sky and Storms. These, and others, became lesser deities in the developed Hindu pantheon, being replaced by the slowly emerging

Hindu deities—syntheses of popular and philosophical currents, events, figures, and ideas in myths, in epics, and in the later Puranic collections of cosmic myths and ancient lore. Rudra, the Howler, god of wind and destruction, became Shiva; and Varuna, Lord of the Waters, was absorbed into Vishnu. The combinations and accretions seem beyond number; but behind this multiplicity lies a faith in one divine being whose energy is manifested in varied forms—serene or divine *(sattvic)*, active *(ragasic)*, or fierce and destructive *(tamasic)*. In one trinity, Brahma is the Creator; Vishnu, the Preserver; and Shiva, the Destroyer. In another trinity, Shiva alone plays all three roles. In one image, Shiva is both male and female; in another, Shiva and Vishnu are combined.

Of the members of the basic trinity, Vishnu and Shiva are by far the most important. The former had many incarnations, assuming the form of a boar, lion, fish, etc., to save the world from various disasters. Shiva is, to his worshippers, the Supreme Deity, encompassing all things. Perhaps the most famous representation of Shiva is that as Natesha, Lord of the Dance [91]. In this he performs a cosmic dance, the universe being but the light reflected from his moving limbs. The worship of Devi, the Goddess, is as old as the Indus Valley culture. As Uma, she is benign, the Great Mother; as Parvati [91, 104], she is the energy and consort of Shiva; as Durga, she is active; as Kali, Goddess of Death, she is destructive.

About these dominant deities cluster various others of differing rank, one of the most popular being Ganesha, the elephant-headed God of Good Fortune. The *Nagas* and *Naginis* [110], snake gods and goddesses of the waters; the *Surasundaris* [98-100], celestial beauties; and the *Gandharvas* [84], celestial angels, are of prime artistic importance; for their forms, infinite in number in heaven, are only less numerous on the heaven on earth, the temple. For these stone structures are a microcosm of the Universe, magical structures that recreate the cosmos. The temple is oriented to the Four Directions, and at the threshold of its innermost cell—the basic unit for individual devotion—there was planted a copper box symbolically containing the wealth of the earth, this unit *(garbhagrha)* being the germ that inseminated the temple and gave it life.

The deities in stone and clay are ideally conceived, not as alive, but as aids to contemplation. To the adept, these are not magical fetishes, but images or signs standing for manifestations of the Supreme Being. These representations often follow devotional descriptions in poetry or scripture. Thus, if several heads or numerous arms were necessary to carry the symbols and attributes of the deity and his powers, then they were supplied. The end in view was the realization of the deity's being, not the representation of a merely pleasing human.

Buddhism, so powerful in India from the third century B.C. to the fifth, and even the tenth century A.D., is now hardly a factor in India. But its influence throughout Eastern Asia was, and is, enormous. Buddhism and Buddhist art were the dominant factors in all of Southeast Asia and Indonesia, and in Central Asia, China, Korea, and Japan. In this sense, all of Eastern Asia bears the imprint of this faith originating in Northern India.

The usually accepted dates for the life of the Buddha are 563–483 B.C. He was a prince, probably from Nepal, and he was a great ethical teacher. However, we do not know that he made any claims of religious leadership or that he made any effort to found a religious order. All of this is a development after his death. The historic Sermon of the Buddha in the Deer Park of Benares [77] corresponds in Buddhist tradition to the Christian Sermon on the Mount. In it, the Buddha preached a middle path of eight parts: Right views, Right aspirations, Right speech, Right conduct, Right livelihood, Right effort, Right mindfulness, Right contemplation. The Six aggregates springing from attachment—Birth, Decay, Disease, Death, Union with the unpleasant, Separation from the pleasant—are all painful. The origin of suffering is in the thirst after success or the future life. The ultimate truth lies in the destruction of suffering, hence of "this very thirst." Non-attachment is, in many ways, the essence of the Buddha's thought.

Such a message, coming in the chaotic times of the Buddha, must have been a source of moral strength to the people who knew him. He was a reformer of Brahmanism rather than a revolutionary. He modified, reinterpreted, and revivified earlier teaching. If he taught that the world was a passing thing, he also taught moral behavior, kindness, and love. Soon after his death orders were formed, at first for men,

then later for women. Events in the Buddha's life were codified, eight being chosen as of particular canonical importance: his supernatural Birth from the side of Queen Maya; his Renunciation of princely life after encountering a beggar, a sick man, a corpse, and an ascetic; his Meditation in the forest; his Assault by Mara, the demon of evil [45]; his Enlightenment beneath the Bodhi Tree; the First Preaching of enlightenment at Sarnath [77]; the Miracle of Sravasti; and finally, the Parinirvana, not a death, but an end, when he cannot be further reincarnated.

The Buddhism briefly outlined here is that of the "Lesser Vehicle" (Hinayana) sect, and is still the faith of Ceylon, Burma, and Siam. The "Greater Vehicle" (Mahayana), beginning in the early centuries of the Christian era, is a complex and ritualistic system, relating what was a once reforming and evangelical faith to the whole fabric of Indian thought. Mahayana Buddhism and developed Hinduism rise side by side, and the latter completely triumphs in India after the seventh century, except for such pockets as those controlled by the Palas and Senas of Bengal [87, 88], or Nagapattinam in the State of Madras.

Contemporary with the Buddha was another teacher, Mahavira (ca.548–ca.476 B.C.), who also preached a reformed faith, comparable to Buddhism, with certain exceptions. These are, principally, an admission of soul and free will, and an extreme dualism of spirit and body. Jainism (as the faith Mahavira founded was called), like Buddhism, developed a complex theological system with esoteric overtones hardly envisioned by the founder. Jainism is as artistically important as Buddhism in the monuments left to us from the Mathura region in the Kushan period [59].

SCULPTURAL STYLES

We have already suggested that the character of Indian art is best described as plastic, organic, and sculptural. This is well symbolized by the nature of Indian architecture—primarily a sculptured mass rather than a space enclosure [Frontispiece]. The dominance of the sculptural mode is also suggested by the Indian propensity, stronger than that of any other culture, for carving sculptural caves and temples out of the "living rock" of mountain, escarpment, or outcropping. Yet the earliest truly artistic remains from India, those of the Indus Valley civilization [Figure 1, page 23], are miniature rather than monumental [1-8]. Despite efforts to establish a strong line of continuity from the Indus Valley to later Indian art, one must consider the former as a prelude to later developments. The famous carved seals and the "finished" sculpture in stone, clay, or bronze are more closely related to earlier developments of another great river culture, that of Mesopotamia and its satellites on the Persian plateau.

From these early objects to the next clearly defined Indian works of art is a journey of over a thousand years to the complicated mixture of influences in the Maurya Dynasty (322–185 B.C.). The conversion of Emperor Ashoka was a signal for the flourishing of an official Buddhist art. The imperial style, influenced by that of Achaemenid Persia, is represented by polished sandstone sculptures, smooth and stylized in the Persian manner [14]. The terracottas of the period, however, reveal the native genius unaffected by outside influence [9-13].

We must also imagine a wooden architectural and sculptural tradition, now lost, but preserved in stone monuments of a slightly later date [30, and Figure 2, faces #35]. The railing from the ruined *stupa* (commemorative tumulus for the Parinirvana of the Buddha) of Bharhut [30] is certainly an echo of wood construction, and the style of its sculptures seems related to carving in wood or ivory, basically the exploitation and elaboration of a flat surface. The motifs found here—fertility dryads, narrative stories of previous lives of the Buddha *(jatakas)*, the lotus and other vegetative ornamental series, the symbolic rendering of the Buddha's presence [31]—are standard until the development of the Buddha image in the first and second centuries A.D.

The Great Stupa of Sanchi [Figure 2, faces #33] is one of the most famous and beautiful of all Indian monuments, and the sculptures from it, slightly later than those of Bharhut, reveal a clear development towards the classic organic mode of Indian sculpture. Animal sculptures from Sanchi [35, 36] seem to be among the first consistently successful renderings of fauna, a genre in which the Indians have been consistently and sympathetically gifted. The steady progression towards the full realization of sculptural form in high relief is to be found in a fragment from another railing at Bodhgaya [37], the site of the Buddha's Meditation and Enlightenment. One cannot but note the robust and sensuous nature of these figures, whether male [23] or female, drawn from the native tradition of virility and fertility and placed at the service of the austere Buddhist and Jain faiths.

In the South, relatively untouched by the Kushan conquest of the North, the native sculptural tradition developed rapidly. The complex of now destroyed Buddhist monuments in the environs of Amaravati [40-46] provides us with a continuous series of works ever more flowing and sensuous. Here, too, the transition from the symbolic representation of the Buddha [42, 43] to the iconic depiction of his figure, seated [45] or standing [44] can be seen. Unfortunately, the exhibition cannot document the further development of South Indian stone sculpture into the fluid and elegant art of the Pallavas (ca.A.D. 500–750). Only one piece [116], in the characteristic granite of later South Indian sculpture, shows the even later Southern style of the Cholas, and this Bhu Devi, a consort of Vishnu, is dominated by the most creative sculptural medium of later South India, metal in the form of copper, cast in the lost wax process and intricately chiseled and worked.

The North reveals a different story after the period of the early *stupas*. At least three strains are to be found and ultimately reconciled. The most famous of these, to Westerners, is the so-called "Greco-Buddhist" school of Gandhara, better termed Romano-Buddhist, or still better, simply Gandharan, after that Northwest region. There the influence of the Mediterranean world was paramount from at least the second century A.D., filtered through the kingdoms of the Near East, especially Parthia and the early Sasanian Empire. The classical appearance of the

characteristic schist reliefs [48] and stucco sculptures [49, 50] makes them easy of approach for the Westerner. That the Gandharan artist invented a Buddha image of Apollo type cannot now be denied; and its influence was great in Central Asia and even in early Chinese Buddhist art.

But it is equally apparent that another Buddha image was developed by the end of the first century A.D. in the Kushan art of Northern India, especially at the workshops of Mathura, with their vast production in the characteristic red sandstone of the region [55]. This Buddha type seems to be derived from the old Yaksha [54] images of earlier Indian sculpture, but treated in a more geometric, harsher manner than one would expect from a native style. Perhaps the explanation is to be found in the influence of the Kushan conquerors whose royal and princely portraits [53] show an austere geometry not shared by earlier Indian production.

The third element of this Kushan melting pot is the native organic tradition of Bharhut, Sanchi, and Bodhgaya. It can be seen at its best in the glamorous females on the railing pillars of Bhutesar [61]. Such a vigorous production, somewhat stiffened by Kushan rigor, is typical for the secondary images of the various animals [67] and narratives [61A, B, C].

The classic Buddha image of Southern Asia is that of the international Gupta style, a product of the Gupta Empire (A.D. 320–647), exported throughout Southeast Asia and Indonesia. This image type recalls "all passion spent," but with a flowing grace and plastic ease that are unique and unforgettable [74, 75]. While local variations can be noted [72], the standard type is that produced by the sculptors of Sarnath and its environs, the site of the Buddha's First Sermon and a most holy pilgrimage and monastic site. The transition to the classic Gupta image can be seen in the fourth-century works of Mathura [72]; but the principal source of images was now Sarnath. Further, this unified style is to be found in all motifs, whether principal or secondary [82-85], and it is the starting point for the development of the various medieval schools of sculpture, using Buddhist, Hindu, and Jain iconography. Their emergence followed the breakup of the Gupta Empire and the rise of contending kingdoms of the four directions that followed.

The varied and complex picture presented by medieval Indian sculpture cannot be discussed on the foundation of any traveling exhibition, for many of the greatest sculptures and styles can be seen only in India on the constructed temples, or in the cave temples hewn from the living rock. This limitation is particularly true for the art of Central and Southern India, whose most famous monuments are Aihole [90 and Figure 3, faces #92], Elephanta, Ellora, and Ajanta; and Mahamallapuram, Kanchi, and Tanjore.

For the North, however, the exhibition can indicate the medieval developments. In Northeast India, where Buddhism continued for a time along with a resurgent Hinduism, the Gupta style was continued [87, 88] with a growing tendency to emphasize fine workmanship in a metallic manner much influenced by contemporary copper casting. The fine black chlorite of the region [104, 105] provided a material particularly amenable to the art of the Pala dynasty image maker.

Immediately south of Bengal the situation was different, and the temple complexes of Bhuvaneshvara [Frontispiece] and Konarak [108-112 and Figure 5, faces #108] represent a continuous development in Hindu subject matter from the eighth century on. The massive temple to the Sun God Surya at Konarak is the last monument of Orissan medieval sculpture. Finished about 1253, this "Black Pagoda" [Figure 5, faces #108] is one of the most richly sculptured temples in all of India. It was built in the form of a huge Solar Chariot, but only the assembly hall or *mandapa* remains standing. This heaven of Surya was peopled with an entourage worthy of the Sun God—celestial beauties, demons, animals, but especially lovers *(mithuna)*. These eternally embracing or coupled figures [108, 109] represent earthly and divine love; and the intensity of their expressions, the freedom of their dispositions, and the amplitude of their forms give them a special regional flavor, going back to the rounded forms of Gupta sculpture.

The other especially notable area of Northern medieval style is Uttar Pradesh with its currently most famous site of Khajuraho [Figure 4, faces #95]. Here, too, the temples are sculptural in their towering architecture and extremely complex in their decoration. Variously dedicated to Hindu and Jain deities, these temples are peopled with sculptural representations of all things in Heaven and on Earth. But, in con-

trast to the iron-colored stone of Orissa, the Khajuraho region has a fine-grained sandstone comparable to that used by the Gupta sculptors of Sarnath. This permitted the later sculptors wide latitude in the virtuoso handling of the undercutting [95], fine detail [99], and the light and shade patterning of ornament [94]. The Khajuraho sculptor preferred slender, taller figures with a considerable accentuation of such linear details as the profile of the nose, the curving eyes, the outer line of arms and legs, and the borders of ornaments. The result was a style indebted equally with that of Orissa to Gupta prototypes but with a sinuous elegance, even a form of "mannerism" that much appeals to our nervous eyes.

Despite the obvious "living" quality of Indian sculpture, its marvelous plasticity and sensuousness, its technical ease and easy breathing, the unfamiliar spectator may miss that rigorous anatomical accuracy to be found in much Western sculpture. The forms, though freely living, are representationally "inaccurate" or exaggerated, even unreal. The paradox has at least two explanations, one already given—the particular importance of clay modelling as a foundation or memory image for the sculptor. The other rationalization is based in the Indian delight in metaphor, poetic and visual. We are familiar with it in Western literature, but the Indian sculptor applies it thoroughly and continuously to his figural imagery. An eyebrow is not simply that, but a form arched like a bent bow. The beauty's left arm hangs at her side—like the trunk of an elephant. A varied and systematic vocabulary of metaphors was ready at hand for the artist, and he used them in preference to observation. If the sculptured figure could live, why not as a superior being, the product of men's longings, metaphorically expressed? Pygmalion's Galatea may have moved because of the matchless accuracy, logic, and beauty of her body. The Indian sculptor's celestial being moves because she is a beautiful metaphor imbued with *prana*—the breath of life.

Sherman E. Lee

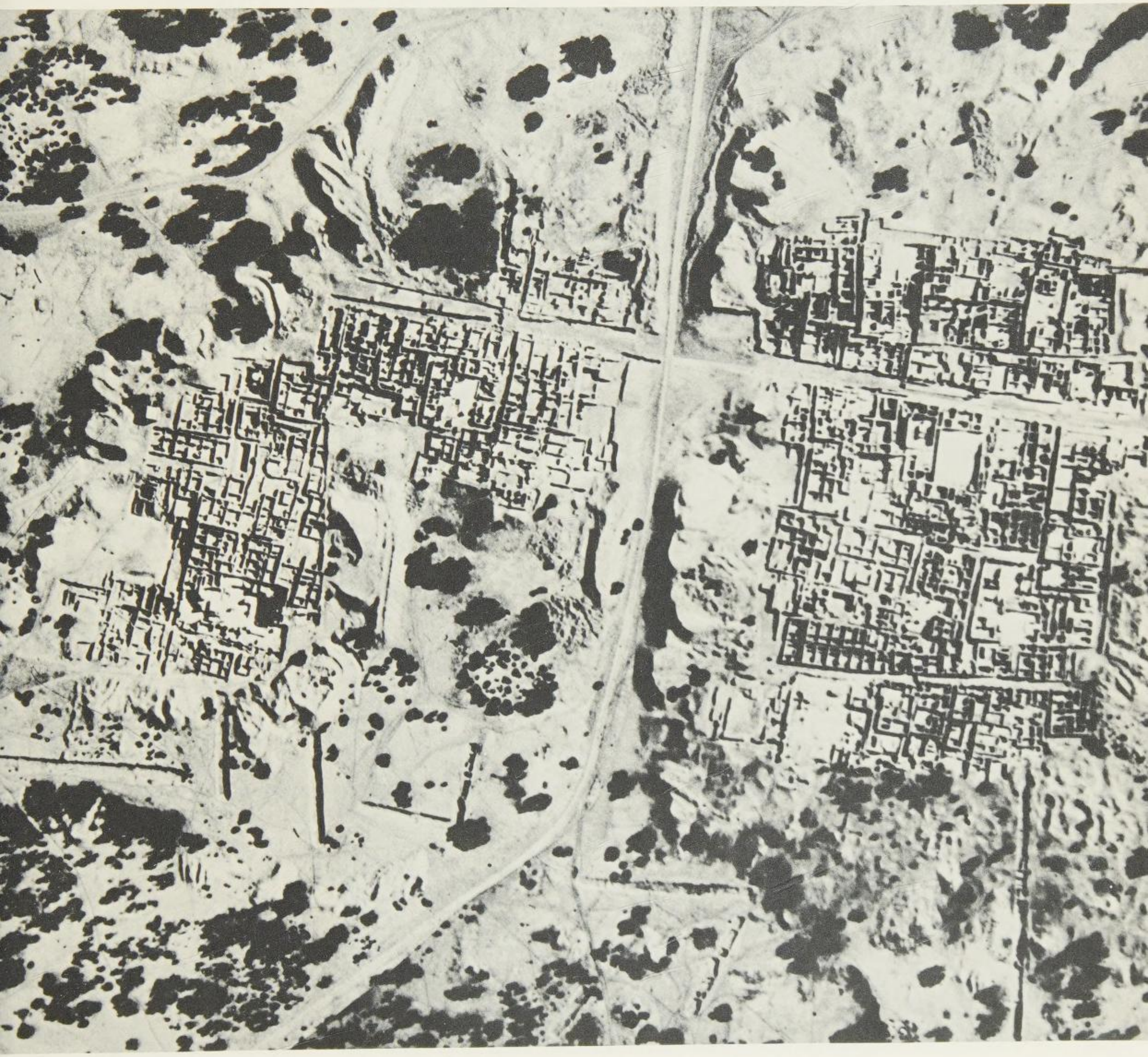
SUGGESTED READING

Ashton, Sir Leigh, ed., *The Art of India and Pakistan* (London, 1947-48).
Bachhofer, Ludwig, *Early Indian Sculpture*, 2 vols. (Paris, 1929).
Basham, Arthur L., *The Wonder That Was India* (London, 1954).
Coomaraswamy, Ananda K., *The Dance of Shiva* (New York, 1924).
A History of Indian and Indonesian Art (New York, 1927).
Foucher, Alfred, *Beginnings of Buddhist Art* (London, 1917).
Goetz, Hermann, *India, Five Thousand Years of Indian Art* (New York, 1959).
Grousset, René, *In the Footsteps of the Buddha* (London, 1932).
The Civilizations of the East, vol. 2, *India* (New York and London, 1931-34).
Kar, Chintamoni, *Classical Indian Sculpture, 300 B.C. to A.D. 500* (London, 1950).
Indian Metal Sculpture (London, 1952).
Kramrisch, Stella, *The Art of India* (London, 1954).
The Hindu Temple (Calcutta, 1946).
Lee, Sherman E., *History of Far Eastern Art* (New York, 1964).
Mackay, Ernest, *Early Indus Civilizations* (London, 1948).
Marshall, Sir John, *The Buddhist Art of Gandhara* (Cambridge, England, 1960).
Piggot, Stuart, *Prehistoric India* (Harmondsworth, Middlesex, 1950).
Rawlinson, H.G., *India; a Short Cultural History* (London, 1937).
Rowland, Benjamin, *The Art and Architecture of India* (London, Baltimore and Melbourne, 1953).
The Wall Paintings of India, Central Asia and Ceylon (Boston, 1938).
Smith, Vincent A., *A History of Fine Art in India and Ceylon* (Oxford, 1911).
Vogel, Jean Ph., *Buddhist Art in India, Ceylon and Java* (Oxford, 1936).
Zannas, Eliky, *Khajuraho* ('s-Gravenhage, 1960).
Zimmer, Heinrich R., *The Art of Indian Asia*, 2 vols. (New York, 1955).
Myths and Symbols in Indian Art and Civilization (New York, 1946).

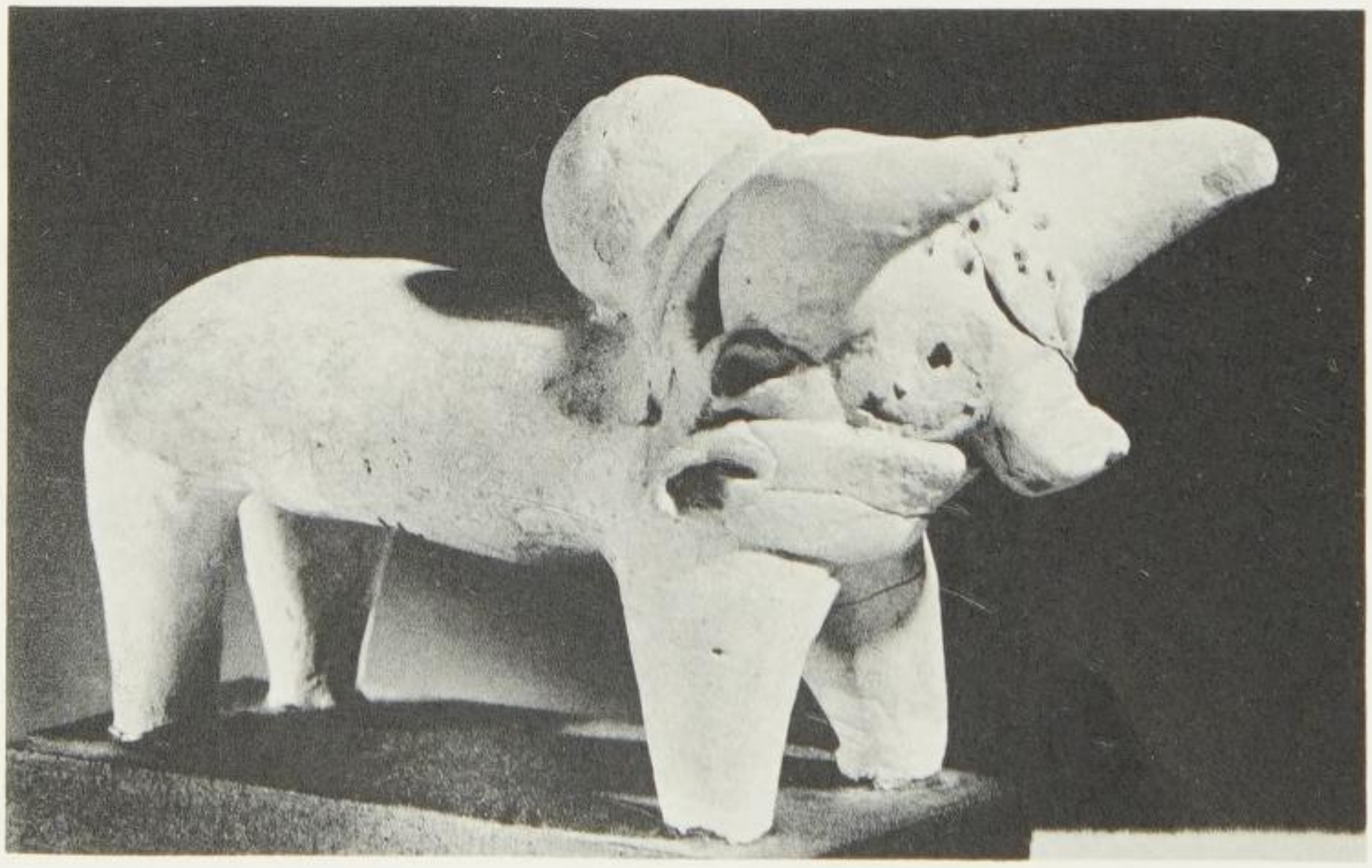
Chronology

2500–1500 B.C.	Indus Valley Culture (Mohenjo-daro, Harappa)
642–322 B.C.	Shaishunaga-Nanda Period
322–185 B.C.	Maurya Dynasty
185–72 B.C.	Shunga Dynasty
3rd century B.C.–A.D. 3rd century	Satavahana Dynasty of Andhra Pradesh Early: 30 B.C.–ca.A.D. 50 Late: ca.A.D. 50–320
A.D. 50–320	Kushan Period Gandhara: 1st century B.C.–A.D. 3rd century Mathura: Uttar Pradesh, A.D. 144–241
A.D. 320–647	Gupta Dynasty
	Medieval Period
550–753	Early Chalukya Dynasty, Madhya Pradesh
973–1190	Later Chalukya Dynasty, Madhya Pradesh
961–1297	Chalukya or Solanki Dynasty of Gujarat
753–900	Rashtrakuta Dynasty, Madhya Pradesh
6th century–ca.14th century	Eastern Ganga Dynasty, Orissa (Konarak)
730–1119	Pala Dynasty, Bengal and Bihar
1119–1199	Sena Dynasty, Bengal and Bihar
ca.500–647	Pallava Dynasty, Madras
ca.950–ca.1315	Chandela Dynasty, Madhya Pradesh (Khajuraho)
850–1310	Chola Dynasty, Madras
11th century–ca.1226	Gahadavala Dynasty, Rajasthan and Uttar Pradesh

Figure 1. Air view of site of Mohenjo-daro, Indus Valley (ca.2500—ca.1500 B.C.).
Photograph: Archeological Survey of India, Government of India.



1 Bust of Mother Goddess
Indus Valley Culture. Terra-cotta, H: 3-7/16 in.
Provenance: Mohenjo-daro, Indus Valley. Goddess wears a beaded torque, fan-like head-dress, and panniers on either side of the head.
National Museum, New Delhi, # Dk. 1243/261



2 Long-horned Humped Bull
Indus Valley Culture. Terra-cotta, H: 2-1/2 in.
Provenance: Mohenjo-daro, Indus Valley. Cord around the neck. Photograph: National Museum, New Delhi.
National Museum, New Delhi, # Hr. 24351/242

3 Short-horned Bull

Indus Valley Culture. Terra-cotta, H: 1-1/2 in. Provenance: Mohenjo-daro, Indus Valley. Cord around the neck. Head turned to right.

National Museum, New Delhi, # Dm. 108/233

4 Short-horned Buffalo

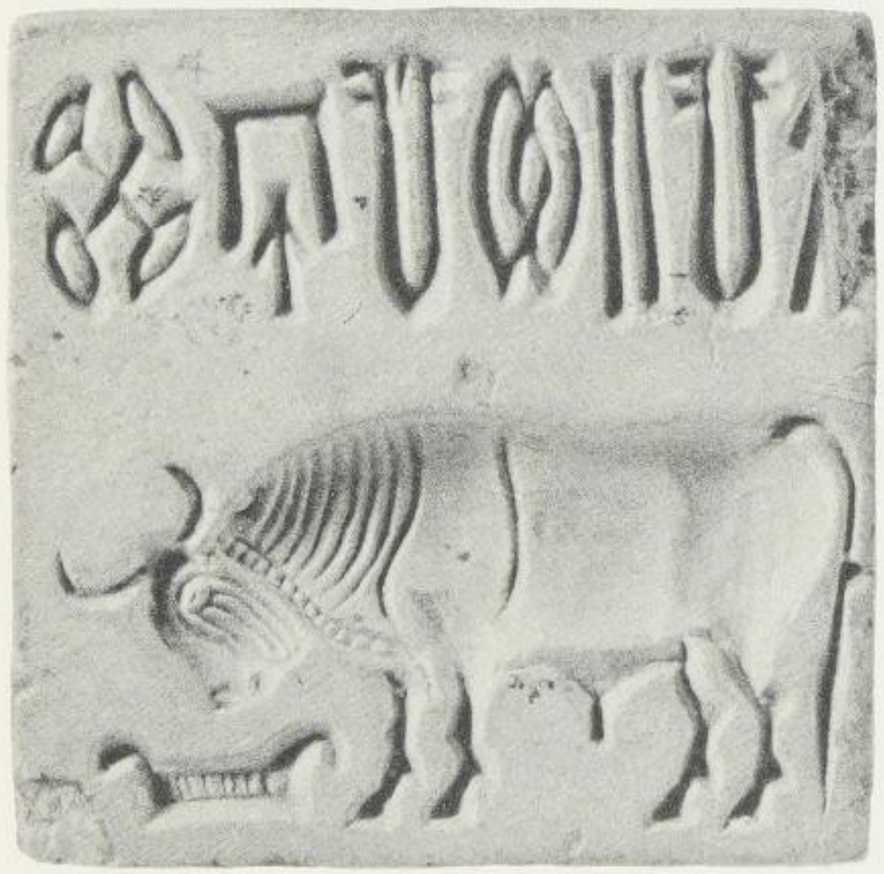
Indus Valley Culture. Bronze, L: 2-7/8 in. Provenance: Mohenjo-daro, Indus Valley. Standing with head turned to right.

National Museum, New Delhi, # Sd. 3319/197

5 Square Seal Engraved with Long-horned Humped Bull and Inscription

Indus Valley Culture. Steatite, 1-3/8 x 1-3/8 in. Provenance: Mohenjo-daro, Indus Valley.

National Museum, New Delhi, # Dk. 5128/102



6 Square Seal Engraved with Short-horned Bull with Lowered Head and Inscription

Indus Valley Culture. Grey steatite, 1-1/8 x 1-1/8 in. Provenance: Mohenjo-daro, Indus Valley.

National Museum, New Delhi, # Hr. 5787/106

7 Square Seal Engraved with Unicorn Protecting an Altar and Inscription

Indus Valley Culture. Steatite, 1-1/2 x 1-1/2 in. Provenance: Harappa, Indus Valley.

National Museum, New Delhi, # 11943/2

8 Squirrel Eating a Fruit

Indus Valley Culture. Faience, H: 15/16 in. Provenance: Harappa, Indus Valley.

National Museum, New Delhi, # 2713/360

Below

9 Mother Goddess

Pre-Maurya Dynasty (?). Terracotta, H: 5-15/16 in. Provenance: unknown.

Mathura Museum, # 45.3196.6

Below right

10 Mother Goddess with Appliquéd Ornaments

Maurya Dynasty or earlier. Grey terracotta, H: 7-1/2 in. Provenance: Mathura, Uttar Pradesh.

Mathura Museum, # 42.2923.6

11 Figure of a Woman

Maurya Dynasty. Terracotta, H: 6-3/4 in. Provenance: Buxar, Bihar. Enormous headdress, broad earrings, and lotus necklace.

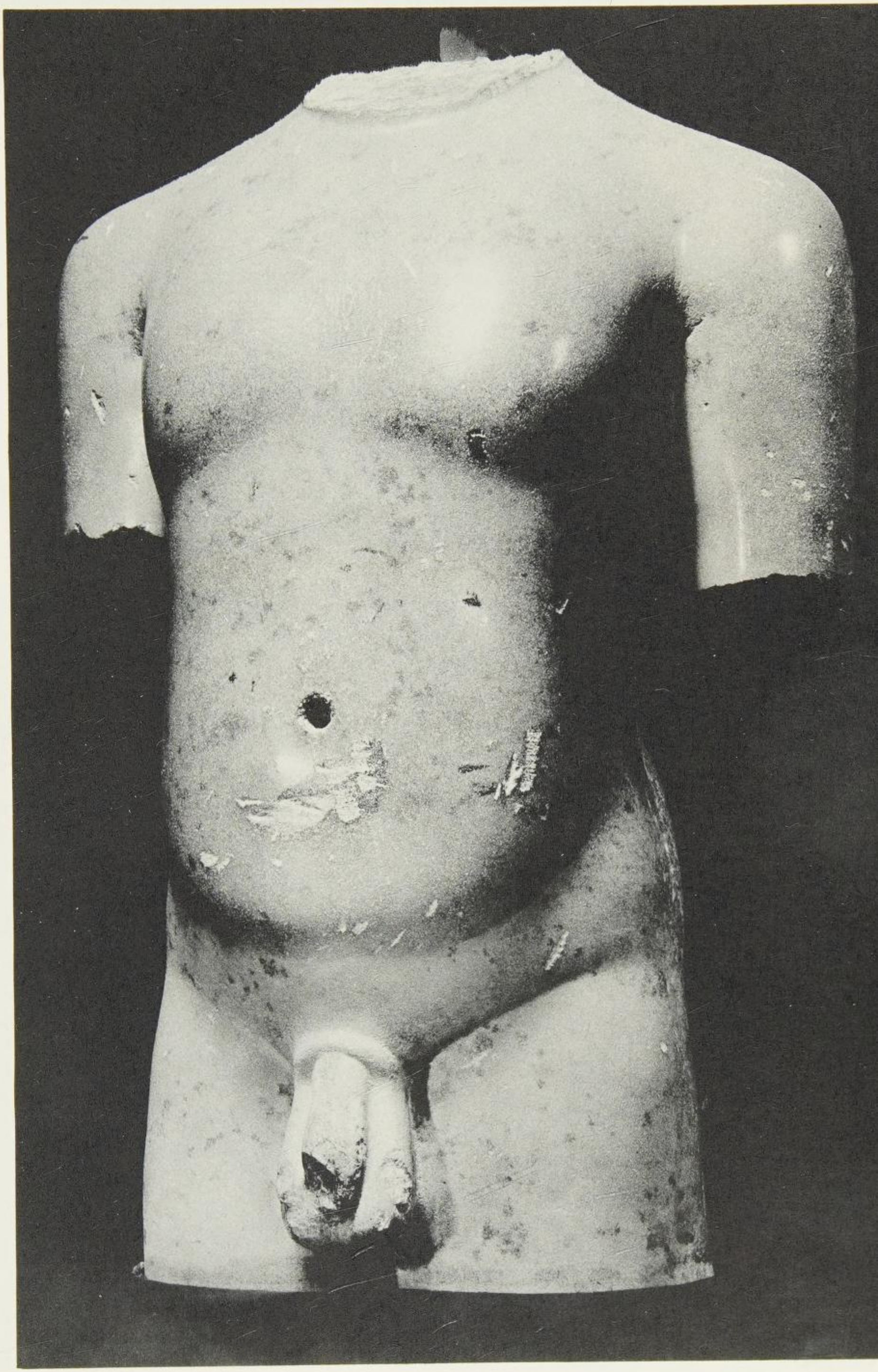
Patna Museum, # Arch. 6300

13 Torso of a Woman

Maurya Dynasty. Terracotta, H: 6-1/4 in. Provenance: Patna, Bihar.

Patna Museum, # Arch. 9473

14 Torso of Standing Nude
Maurya Dynasty. Buff sandstone highly polished,
H: 26-3/8 in. Provenance:
Lohanipur, Patna, Bihar.
Patna Museum,
Arch. 8036



12 Head of a Woman

Maurya Dynasty. Terracotta, H: 3 in. Provenance: Buxar, Bihar. Elaborate headdress and huge ear-plaques.

Patna Museum,
Arch. 6607

15 Bust of a Woman

Shunga Dynasty. Terracotta, H: 3-3/4 in. Provenance: Patna, Bihar.

Patna Museum,
Arch. 9455

16 Head of a Girl

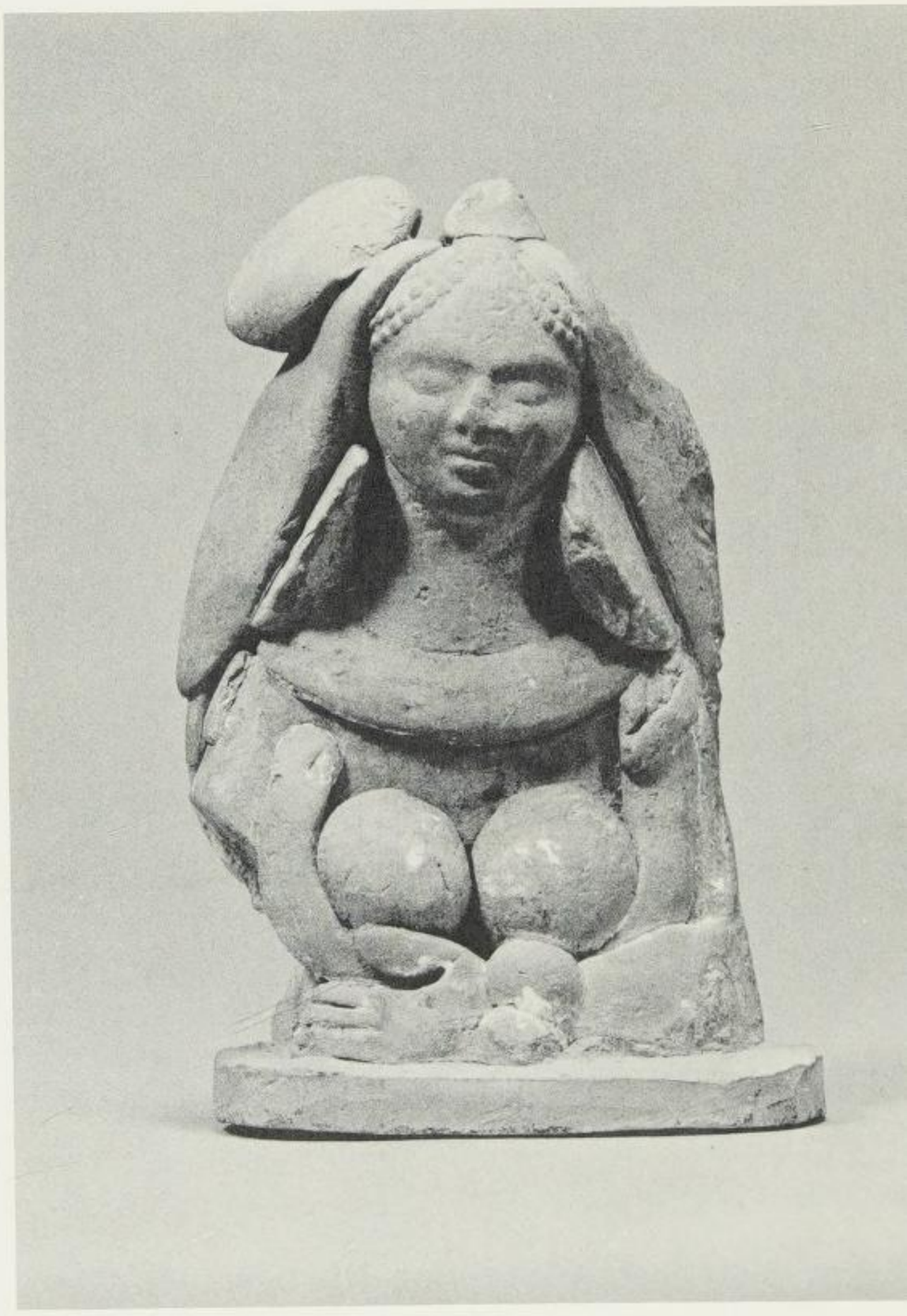
Shunga Dynasty. Terracotta, H: 4-7/8 in.
Provenance: Patna, Bihar.

Patna Museum, # Arch. 4178

17 Bust of a Young Woman

Shunga Dynasty. Terracotta, H: 4-1/8 in.
Provenance: Patna, Bihar. Headdress, necklace, and breasts applied.

Patna Museum, # Arch. 9557



18 Toy Horse

Maurya-Shunga Dynasties, 3rd—2nd century B.C. Terra-cotta, H: 7 in. Provenance: Bulandi Bagh, Patna, Bihar. A hole in nostril and each foot.

Patna Museum, # Arch. 4275

Below left

19 Head of a Horse

Maurya-Shunga Dynasties, 3rd—2nd century B.C. Terra-cotta, H: 5-1/2 in. Provenance: Patna, Bihar.

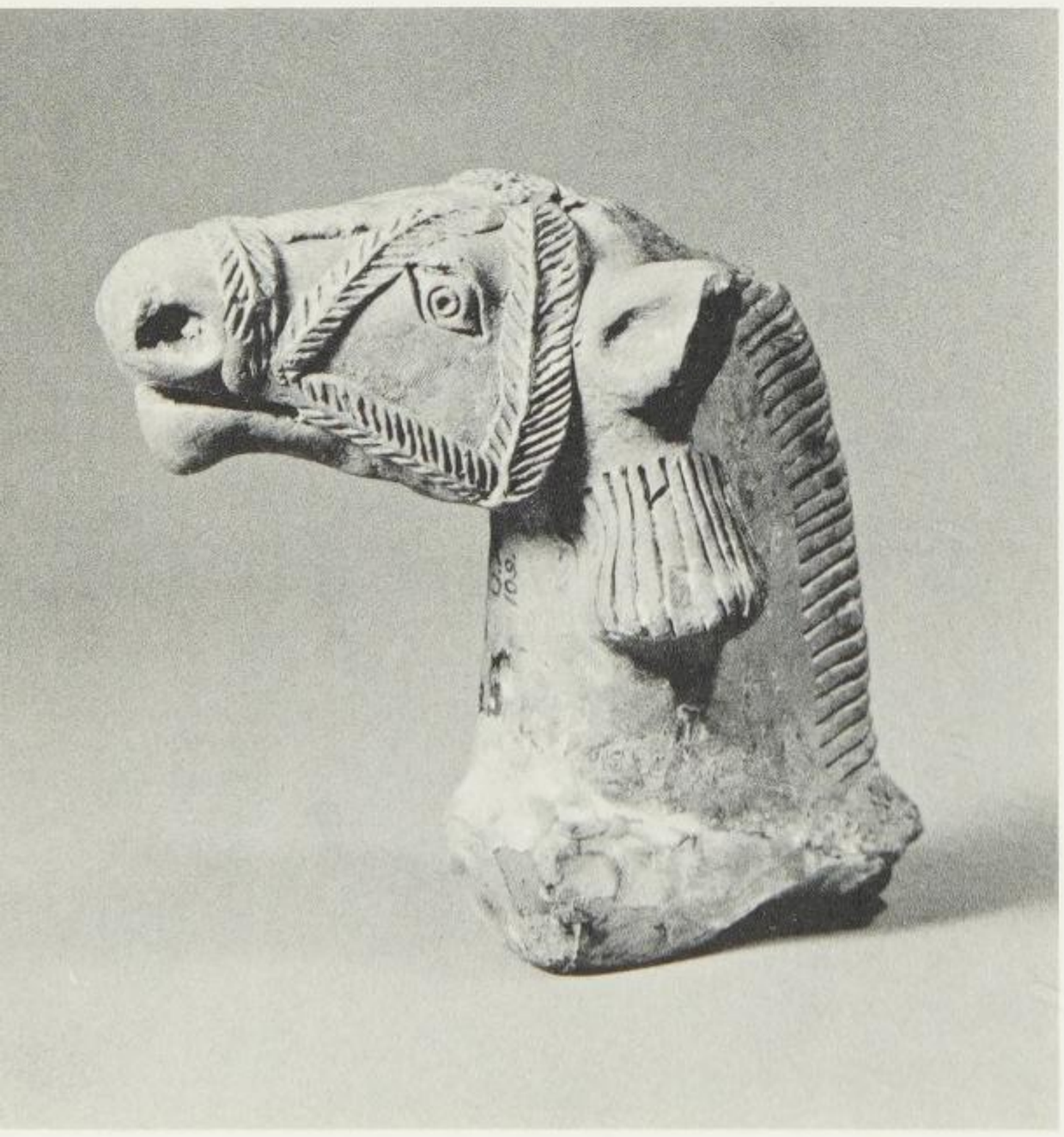
Patna Museum, # Arch. 6088

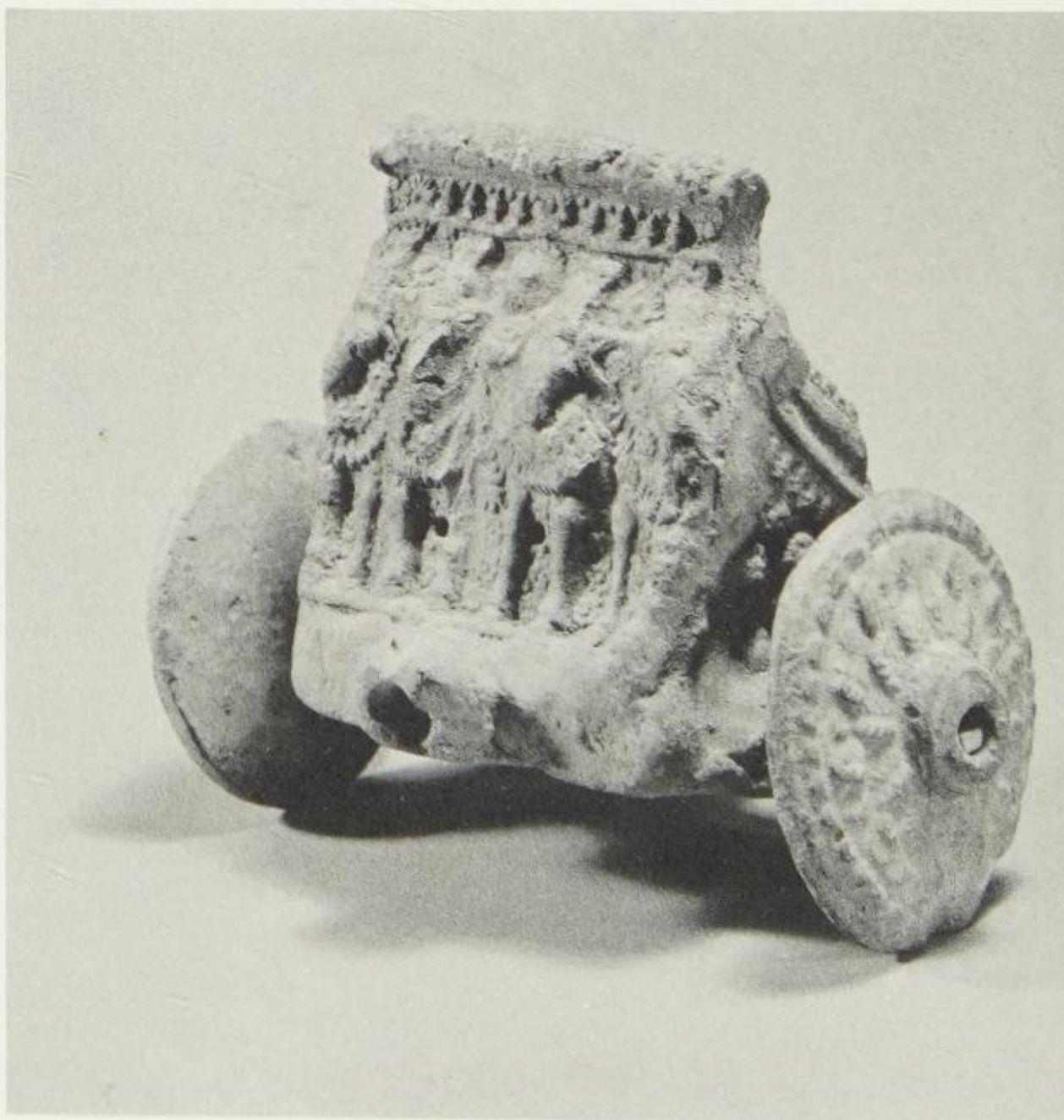
Below

21 Toy Chariot

Shunga Dynasty. Terracotta, largest dimension 5-1/2 in. Provenance: Kausambi, Alla-habad, Uttar Pradesh. Four buliocks on the front in low relief.

Patna Museum, # Arch. 7827

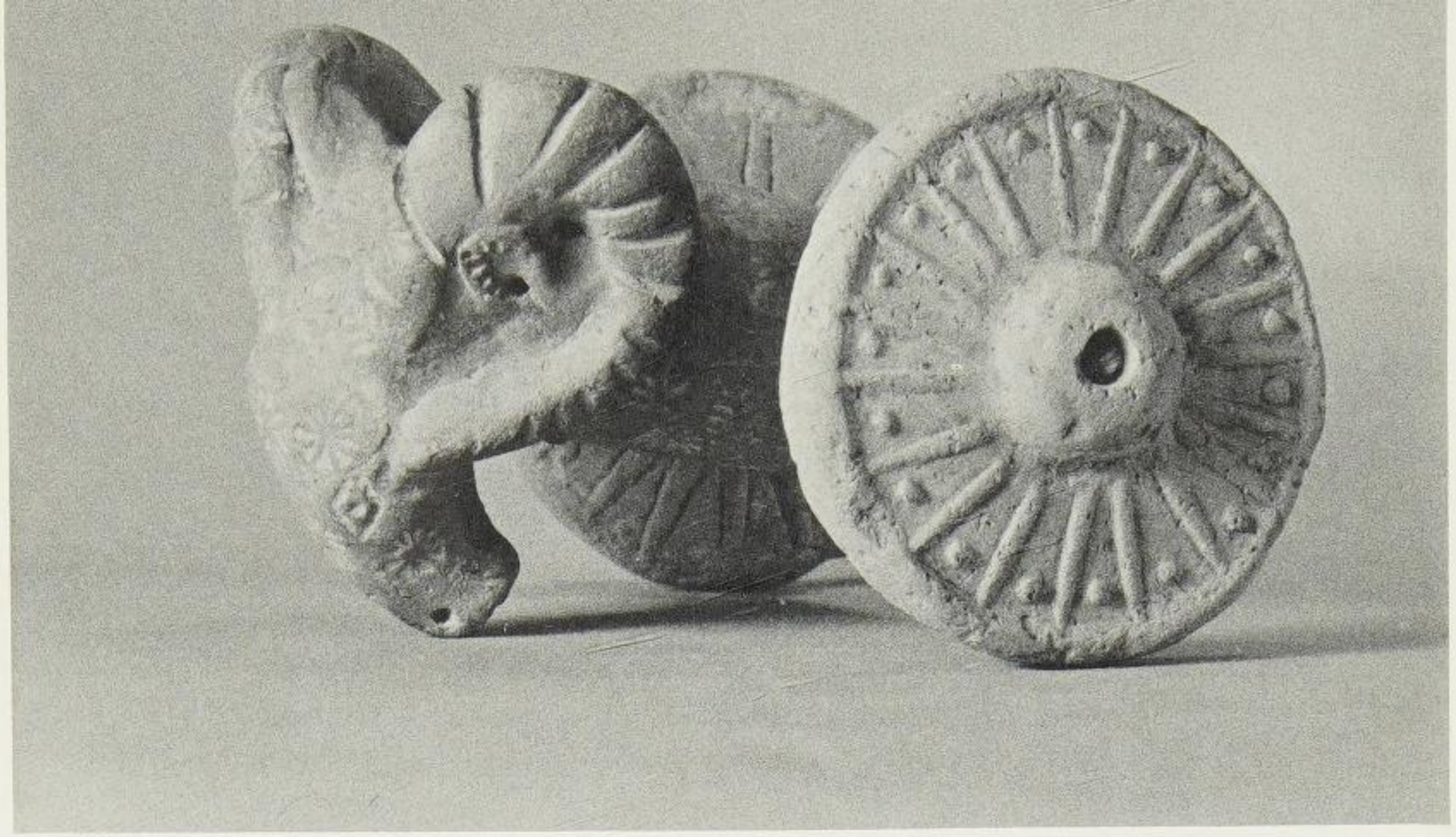




20 Toy Cart
with Ram's Head

Shunga Dynasty. Terracotta,
H: 4-3/4 in. Provenance:
Basarh, Bihar.

Patna Museum,
Arch. 1885,728,366



22 Seated Yaksha

Shunga Dynasty. Terracotta
relief, hollow casting,
H: 4-11/16 in. Provenance:
Chandraketugarh, Bengal.

National Museum, New Delhi,
60.559

23 Yaksha Holding
a Shallow Bowl
on His Head

Shunga Dynasty, 2nd century B.C. Sandstone, H: 41-3/4 in. Provenance: Pitalkhora, Bombay.

Archeological Survey of India Collection, Pitalkhora, # 1

Right

24 Bust of a Young Woman

Shunga Dynasty, 1st century B.C. (?). Sandstone, H: 19-9/16 in. Provenance: Udayagiri, Orissa.

Archeological Survey of India, Khandagiri # 138

25 Seated Lovers Embracing

Shunga Dynasty. Terracotta relief, H: 4-1/8 in. Provenance: Kausambi, Allahabad, Uttar Pradesh.

National Museum, New Delhi, # 0.67

Right

26 Court Scene

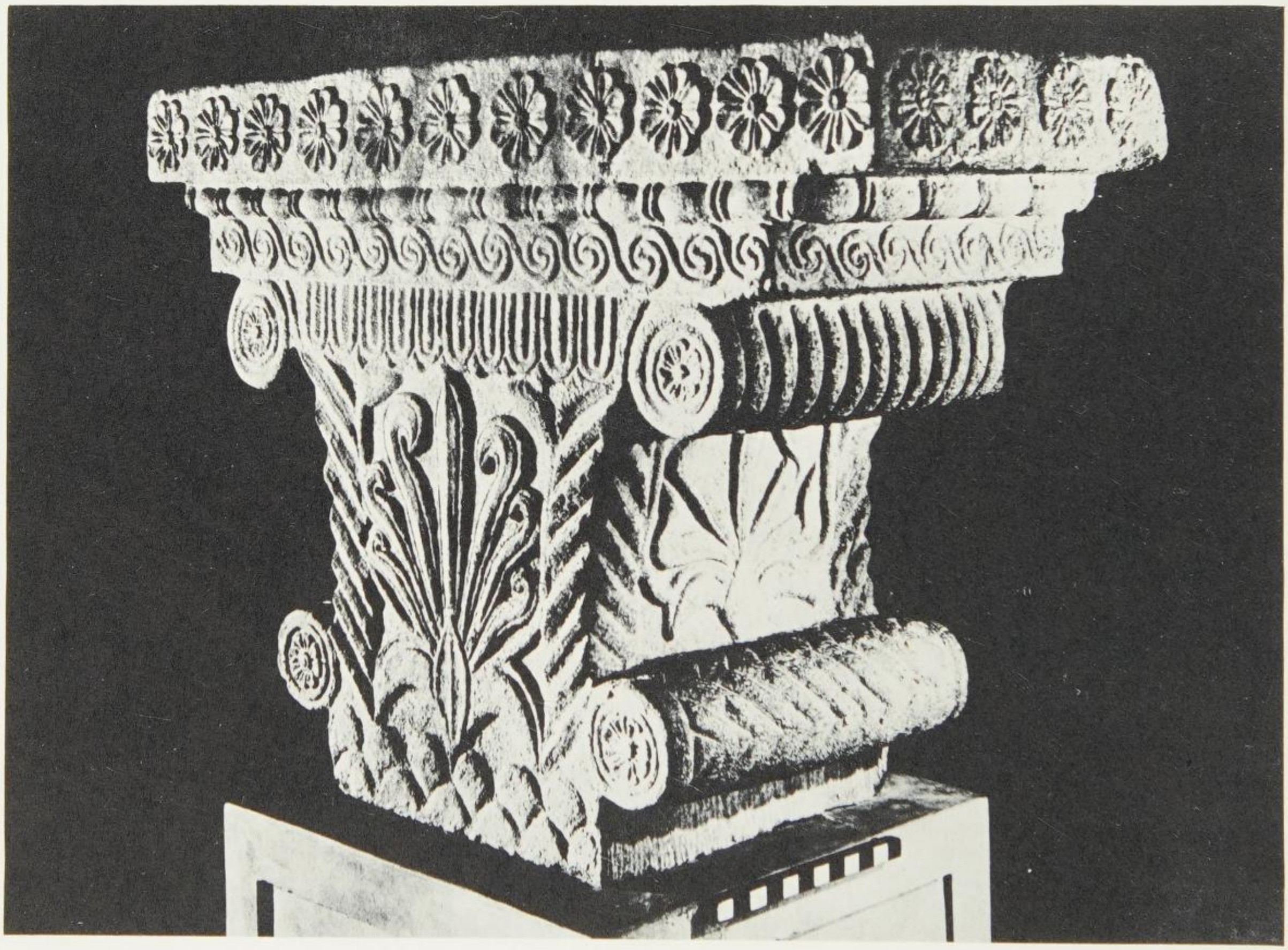
Shunga Dynasty. Sandstone, H: 18-1/8 in. Provenance: Pitalkhora, Bombay. Fragment of relief representing king seated at right, queen in center, and attendants.

Archeological Survey of India Collection, Pitalkhora, # 2

27 Rectangular Capital with Volutes

Shunga Dynasty. Buff sandstone, H: 34-1/8 in. Provenance: Bulandi Bagh, Patna, Bihar. Palmettes, rosettes, beading, and wave and mountain motives repeated on the other face. Photograph: Department of Archeology, Government of India.

Patna Museum, # Arch. 187



28 Winged Female

Shunga Dynasty. Terracotta, H: 5-15/16 in. Provenance: Basarh, Bihar. Figure in relief stands on lotus pericarp holding stemmed lotus in both hands; lotus pads, buds, and blossoms on either side of it.

Patna Museum, # Arch. 1773

29 Mithuna (Lovers) Standing Together

Shunga Dynasty. Terracotta relief, H: 4-15/16 in. Provenance: unknown.

State Museum, Lucknow, # 57.251/8

30 Section of Railing from Stupa at Bharhut

Shunga Dynasty, 2nd century B.C. Red sandstone, H: 7 ft., 9 in. Provenance: Bharhut, Madhya Pradesh. Three pillars and six cross bars: the deity Chulakoka Devata carved in low relief on pillar at right embraces an Ashoka tree and stands on an elephant vehicle; second and third pillars ornamented with rosettes, flowers, and fruit; on third pillar two tiny yakshis stand on lotus blossoms. Cross bars are carved with rosettes, one bordered with animal frieze, another designed of triratnas.

Indian Museum, Calcutta, # 59,60,61/62;53,54,55/66;67,68;47,48,49/72;73,74 and others.

30A Detail of #30
Chulakoka Devata embraces Ashoka tree and stands on elephant vehicle.

30B Rosette with Border of Griffons
Crossbar of #30

30C Crossbar and Section of Middle Pillar of #30

Lotus rosette and gnome-like head in medallion with pendant lotus blossoms and upright clusters of flowers.

31 Worship of the Bodhi Tree by Four Figures

Shunga Dynasty, 2nd century B.C. Red sandstone, 33 x 21-9/16 in. Provenance: Bharhut, Madhya Pradesh. Relief in medallion from fragment of a railing pillar of the stupa at Bharhut.

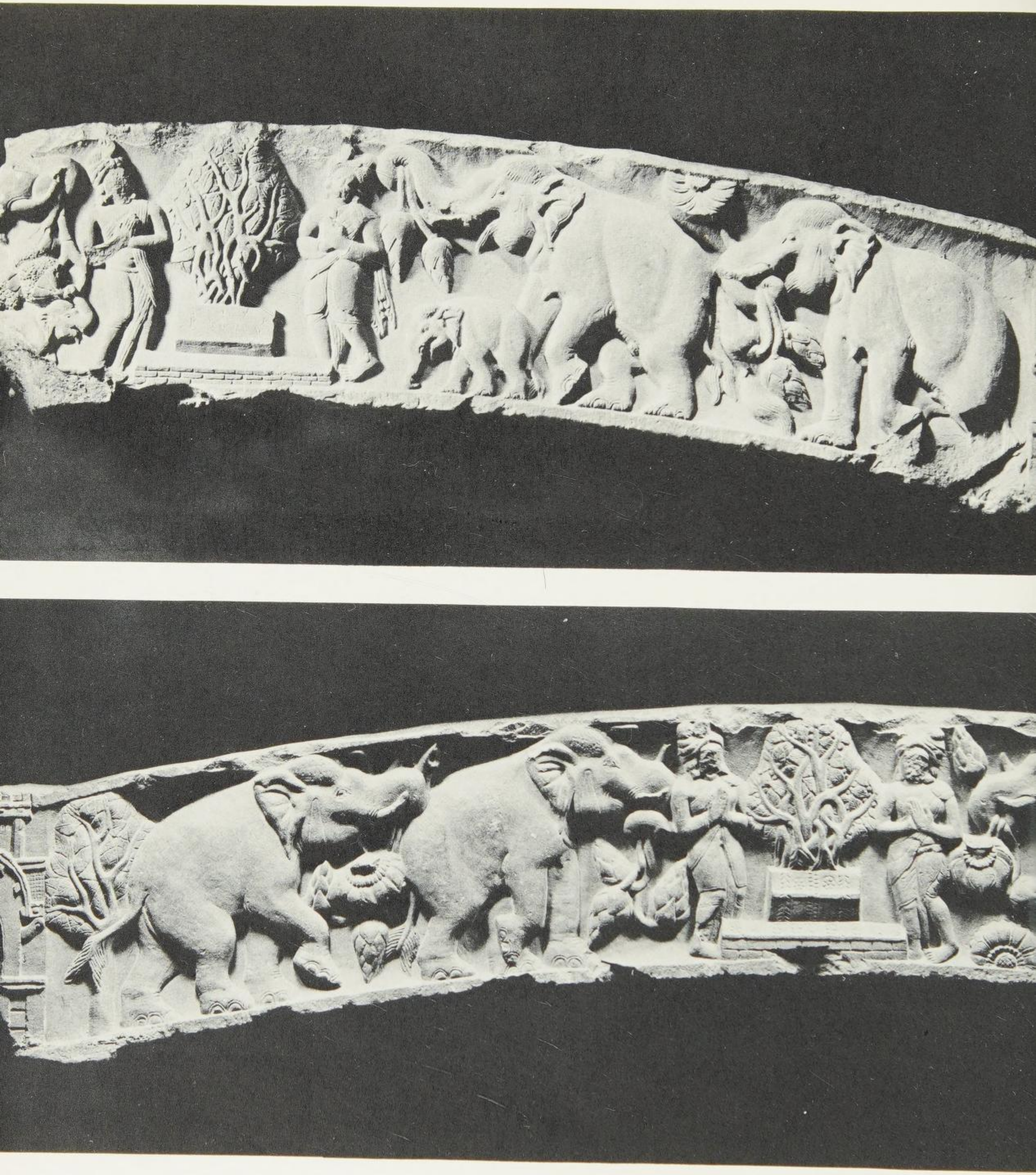
Indian Museum, Calcutta, # 295-C

Below

32 Detail from the Vessantara Jataka: Gift of the Elephant

Shunga Dynasty, 2nd century B.C. Red sandstone, 16-11/16 in. x 26-1/8 in. Provenance: Bharhut, Madhya Pradesh. Fragment of a coping stone from the stupa at Bharhut.

Indian Museum, Calcutta, # 422



33 Men and Elephants
Worshipping the Bodhi Tree

Shunga Dynasty. Red sandstone,
W: 55-13/16 in. Provenance: Bharhut,
Madhya Pradesh. Fragment of architrave
from gateway of stupa at Bharhut.
On the reverse (below) a scene similar to
the obverse with the procession here
proceeding from the left toward the tree.

Indian Museum, Calcutta, # 300

34 Lovers Standing in Amorous Pose

Shunga Dynasty. Red terracotta relief,
H: 5-5/16 in. Provenance: unknown. A swan
is at the woman's raised foot.

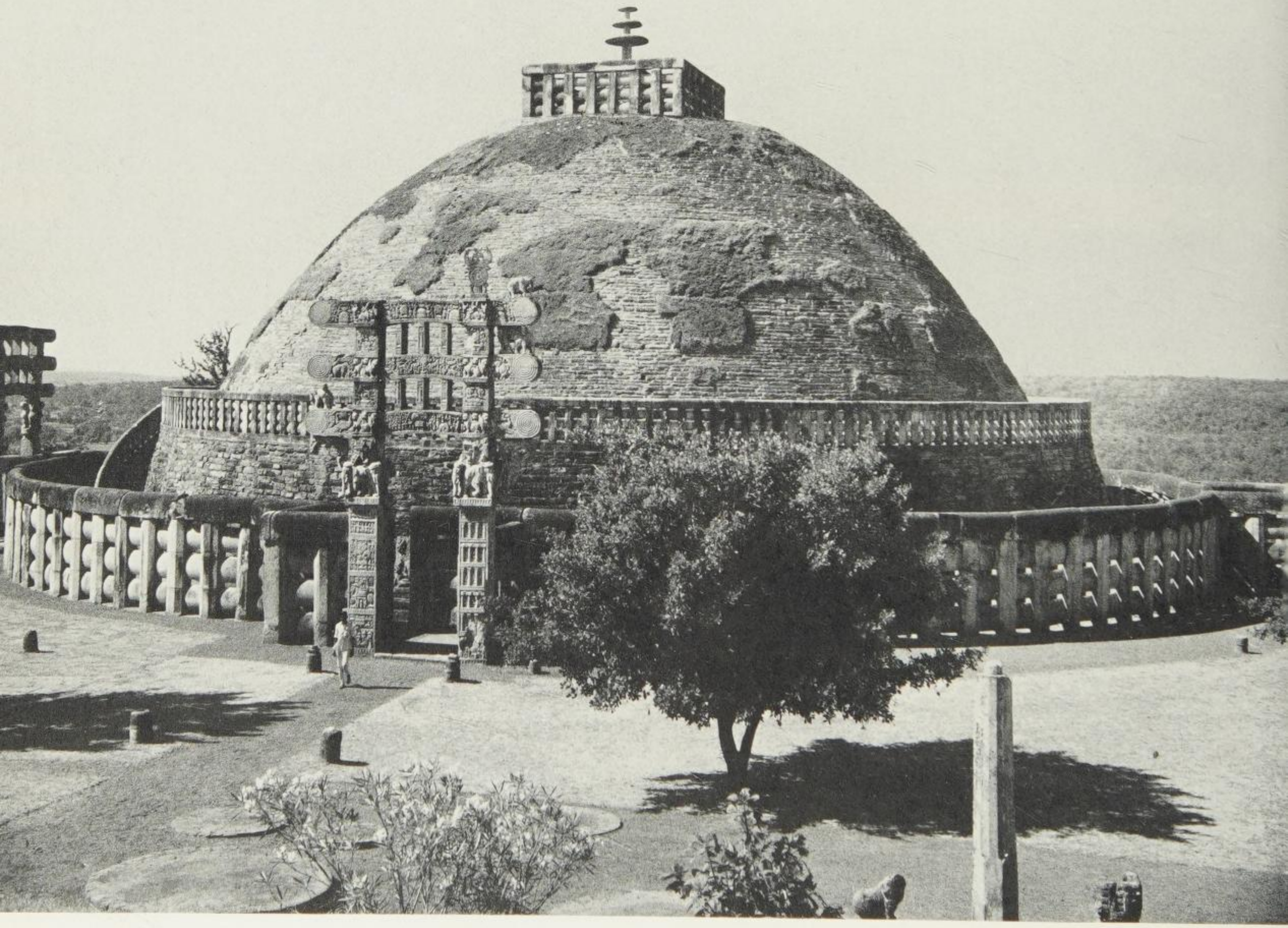
Mathura Museum, # 42.2921.6

Figure 2. Great Stupa at Sanchi looking toward the East Gate, Madhya Pradesh (3rd to 1st century B.C.). Photograph: Archeological Survey of India, Government of India.

35 Seated Griffon from Middle Architrave of South Gate of Great Stupa at Sanchi

Satavahana Dynasty of Andhradesha, 1st century B.C. Sandstone, 45-1/4 x 74 in. Provenance: Sanchi, Madhya Pradesh. Fragment in four pieces. Scroll and elephant in lotus pool in relief.

Archeological Museum, Sanchi, # 59.62



36 Elephant with Rider and Attendant

Satavahana Dynasty of Andhradesha, 1st century B.C.
Sandstone, H: 20-5/8 in.
Provenance: Sanchi, Madhya Pradesh. From between the architraves of one of the gateways of the Great Stupa at Sanchi.

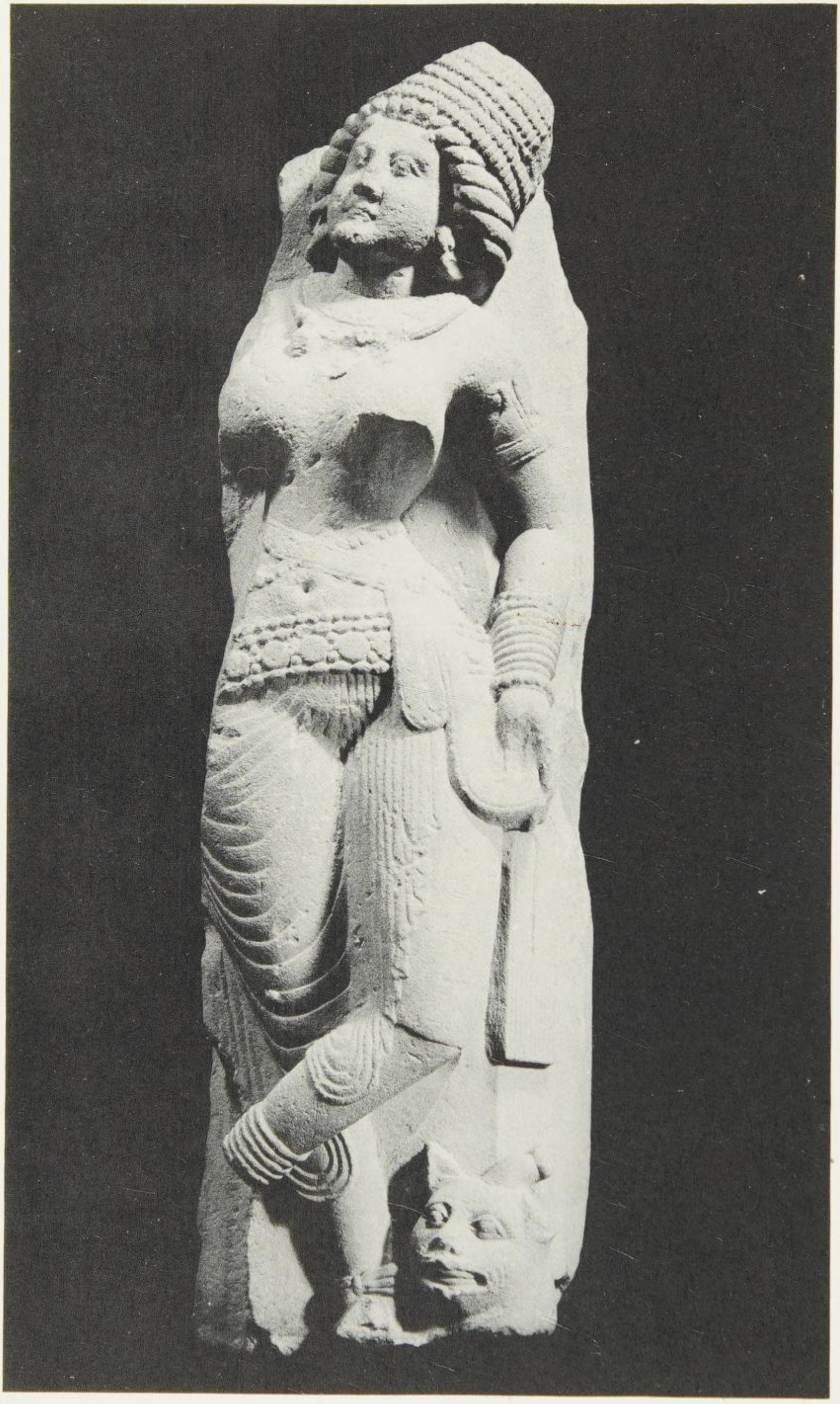
Archeological Museum, Sanchi, # 60.86

Right

37 Yaksha and Vine with Birds among Its Fruit and Jewels

Satavahana Dynasty of Andhradesha, 1st century B.C.
Sandstone, H: 27-9/16 in.
Provenance: Sanchi, Madhya Pradesh. On right face legs of doorkeeper. Fragment of west pillar of south gate of main stupa at Sanchi.

Archeological Museum, Sanchi, # 59.50



38 Yakshi Standing
on Animal Vehicle

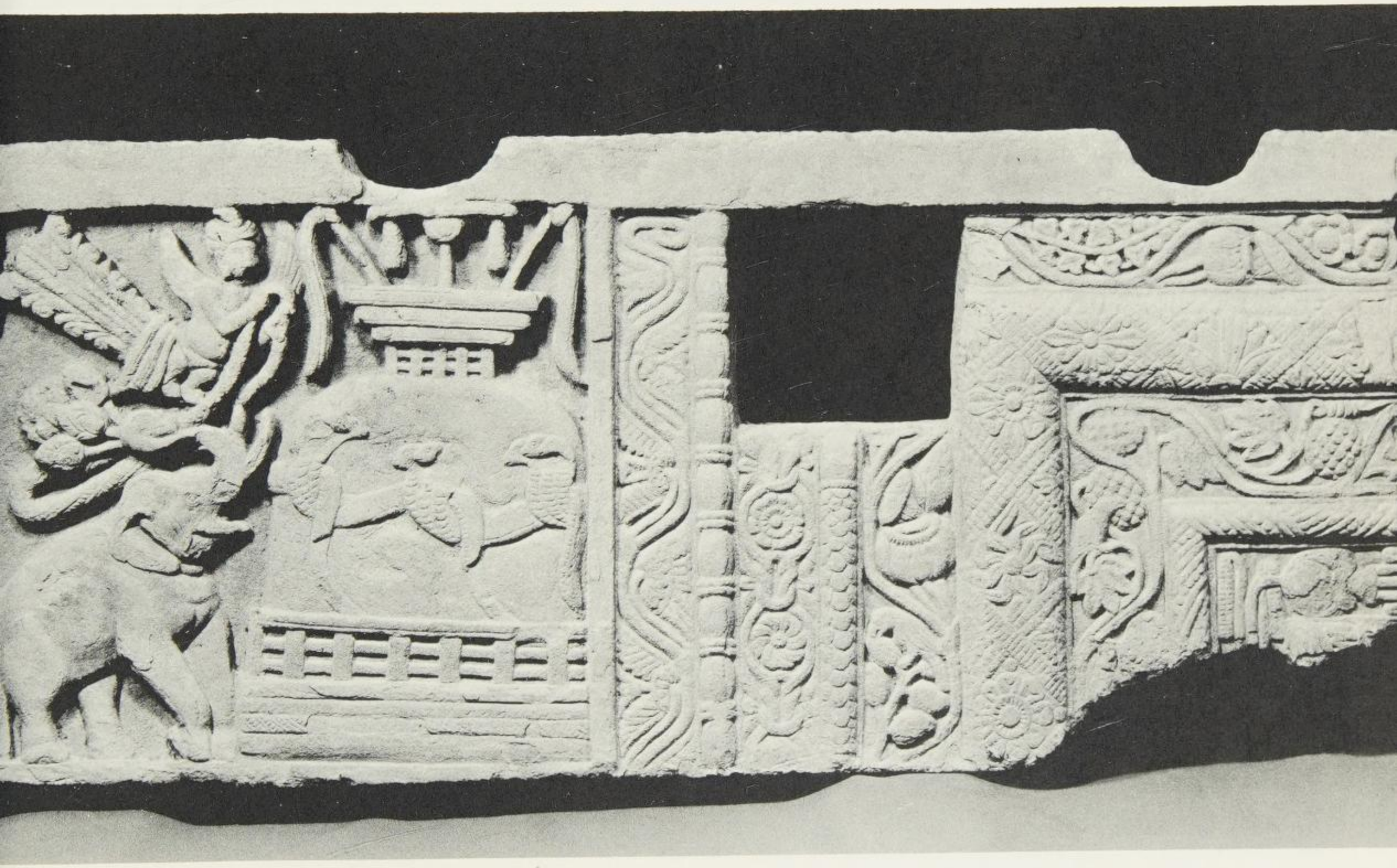
Shunga Dynasty. Sandstone, H: 39-3/8 in. Provenance: Bodhgaya, Bihar. Railing pillar, high relief.

Archeological Museum, Bodhgaya, # 48

39 Worship of Stupa of Ramagrama

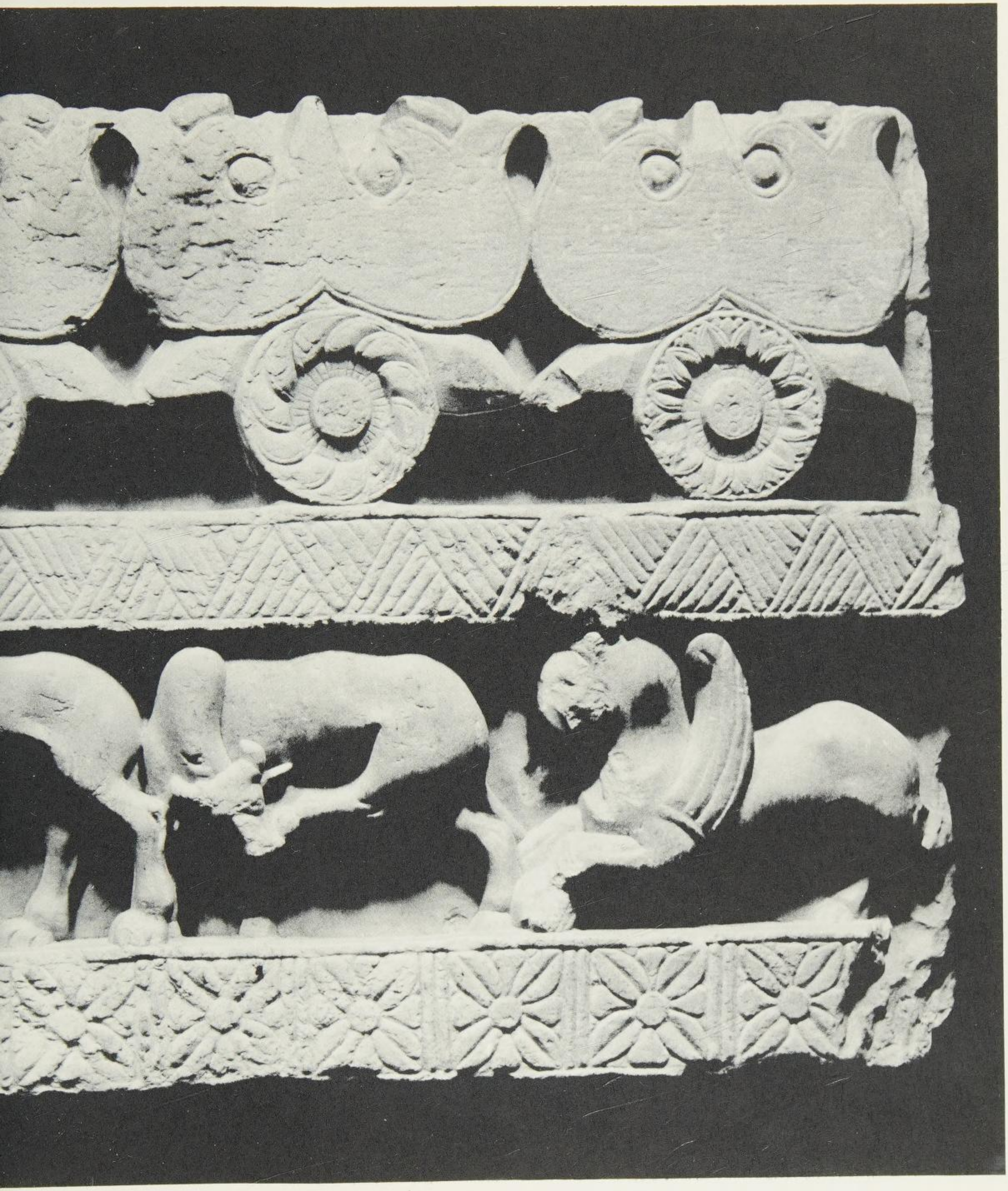
Shunga Dynasty, 1st century B.C. Sandstone, W: 39-1/2 in. Provenance: Sarnath, Uttar Pradesh. Fragment of a lintel with architectural ornament motives at right.

Archeological Museum, Sarnath #527



40 Frieze of Four Triratnas with Mythical Animals Below

Satavahana Dynasty of Andhradesha, A. D. 2nd century. Marble, 8-1/8 x 31-1/2 in. Provenance: Amaravati, Andhra Pradesh. The three points of the triratna stand for Buddha, His Law, and His Monastic Order. Archeological Museum, Amaravati, # 18



41 The Buddha's Great Renunciation

Satavahana Dynasty, A.D. 3rd century. Marble, 14-7/8 x 15-5/16 in. Provenance: Amaravati, Andhra Pradesh. Fragment of casing stone of stupa, high relief.

Archeological Museum, Amaravati, # 184/142

42 Worshippers and Offering Bearers to Buddha
on Throne under Bodhi Tree in Gateway of Stupa

Satavahana Dynasty, A.D. 3rd century. Marble, W: 40-15/16 in. Provenance: Amaravati, Andhra Pradesh. Buddha's presence is indicated by throne and footprints in front of it.

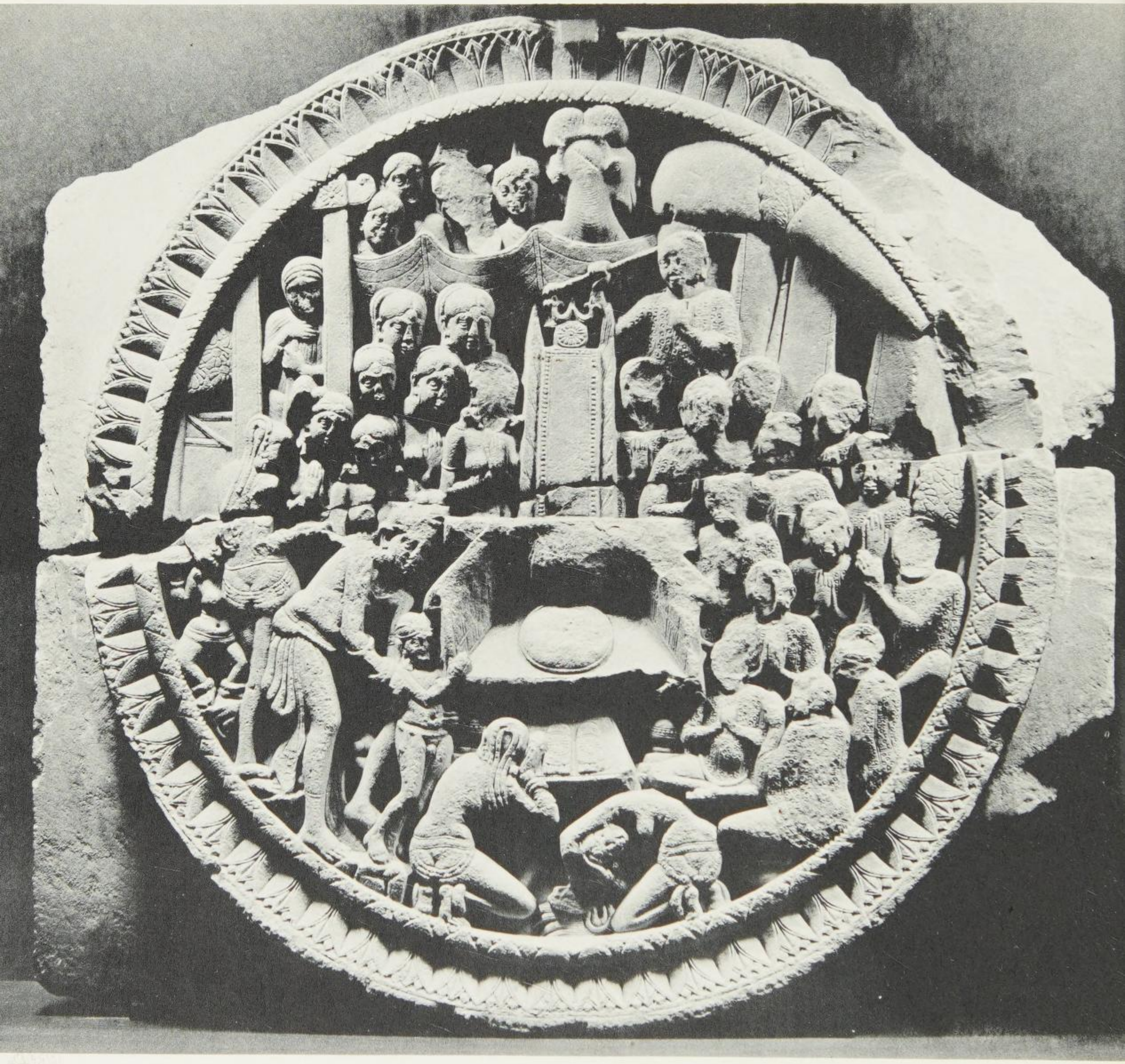
Archeological Museum, Amaravati, # 36

43 The Presentation of Prince Rahula to His Father the Buddha

Satavahana Dynasty, A.D. 2nd century. Marble, 33-1/2 x 37-3/8 in.

Medallion on railing cross-bar. Buddha's presence is indicated by the triratna and footprints in front of throne.

Archeological Museum, Amaravati, # 186/215



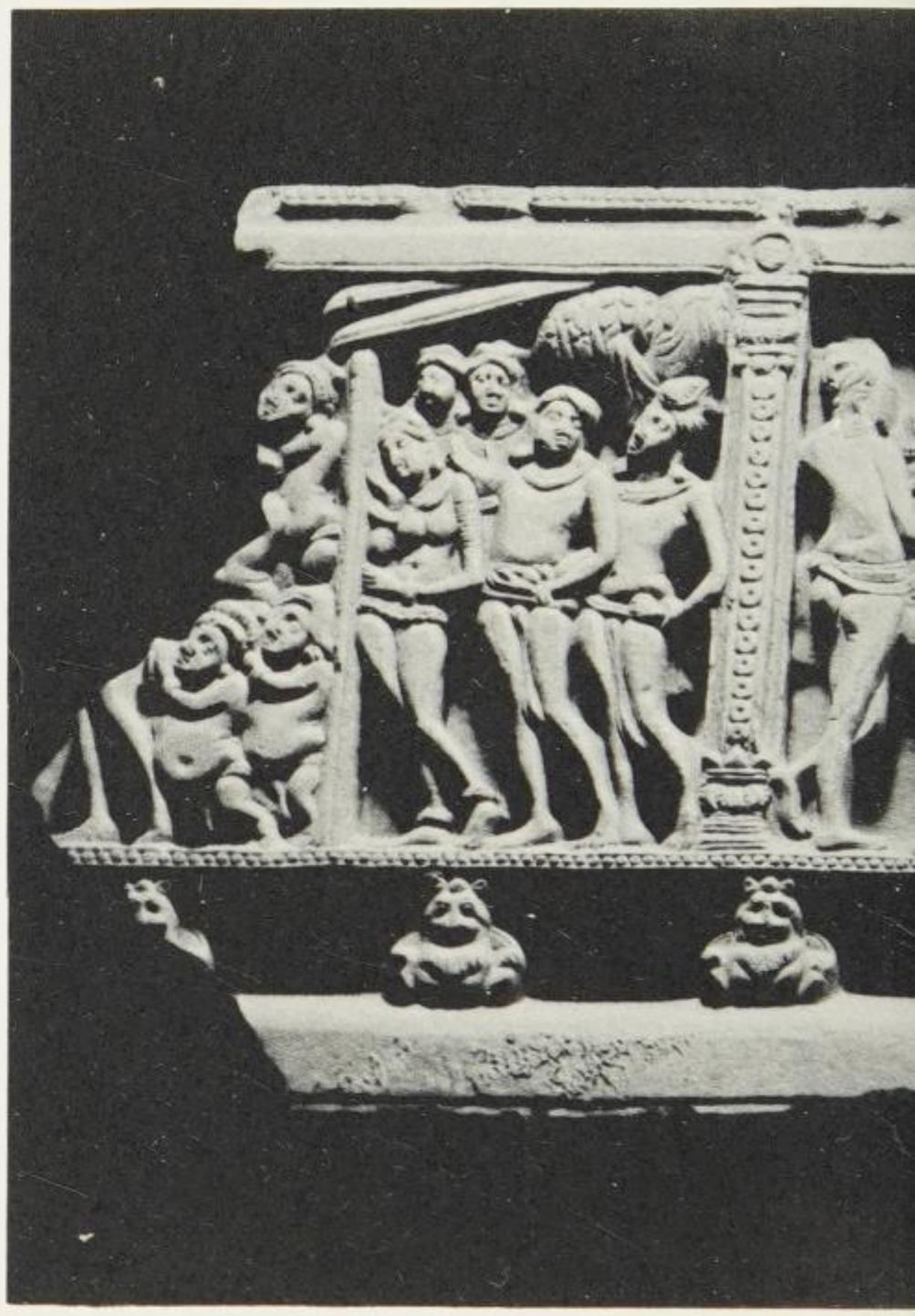
44 Miniature Stupa with Flying Celestials (above), Buddha in Central Gateway, Worshippers, and Guardians

Satavahana Dynasty, A.D. 3rd century. Marble, 60-1/16 x 27-15/16 in. Provenance: Nagarjunakonda, Andhra Pradesh. Casing stone of stupa, high relief.

Archeological Museum, Nagarjunakonda, # 216

45 The Assault of Mara and His Hosts;
below, Buddha Worshipped by the Nagas of a River

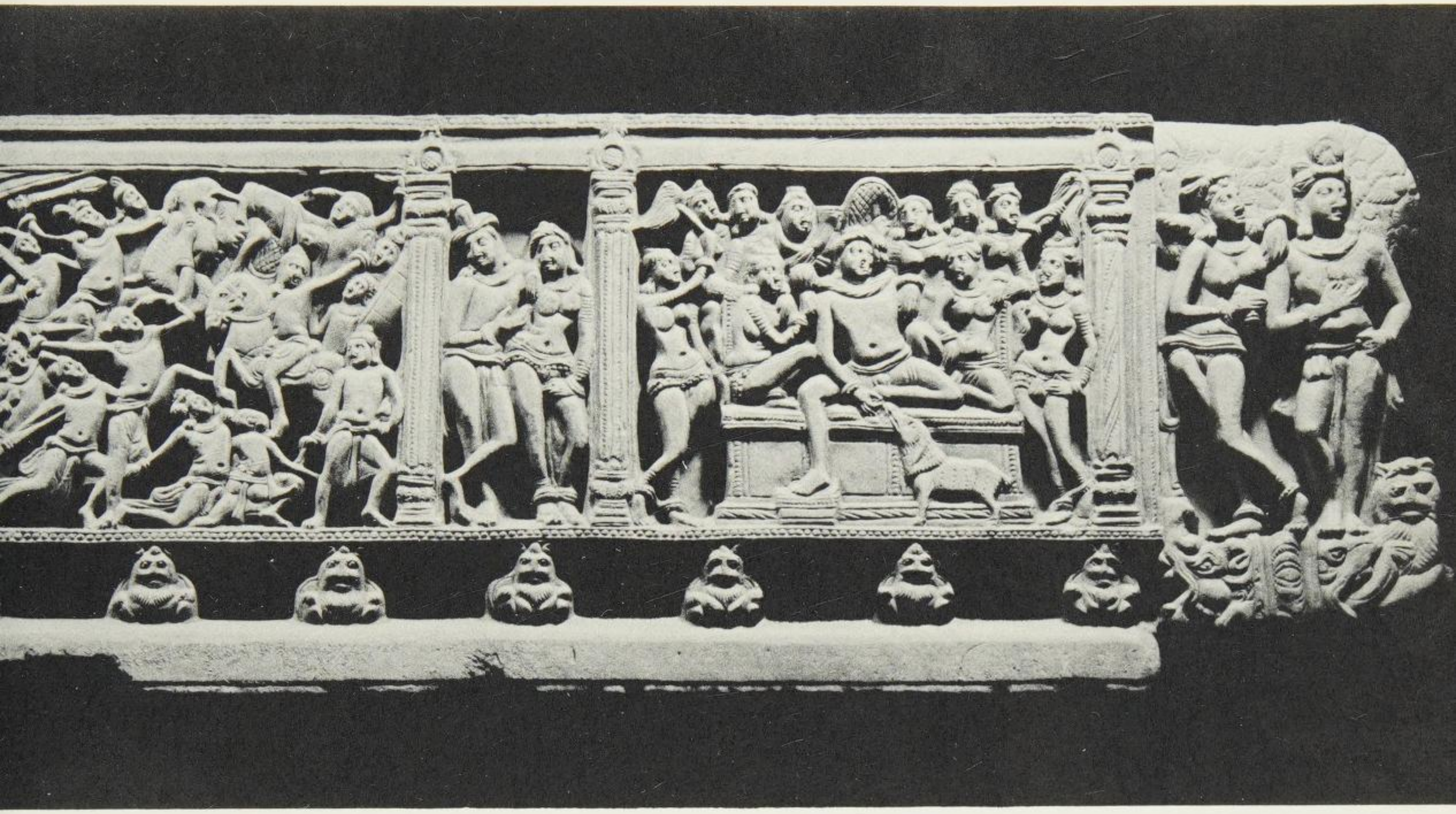
Satavahana Dynasty, A.D. 2nd to 3rd century. Marble,
H: 64-9/16 in. Provenance: Nagarjunakonda, Andhra Pradesh.
Archeological Museum, Nagarjunakonda, # 98

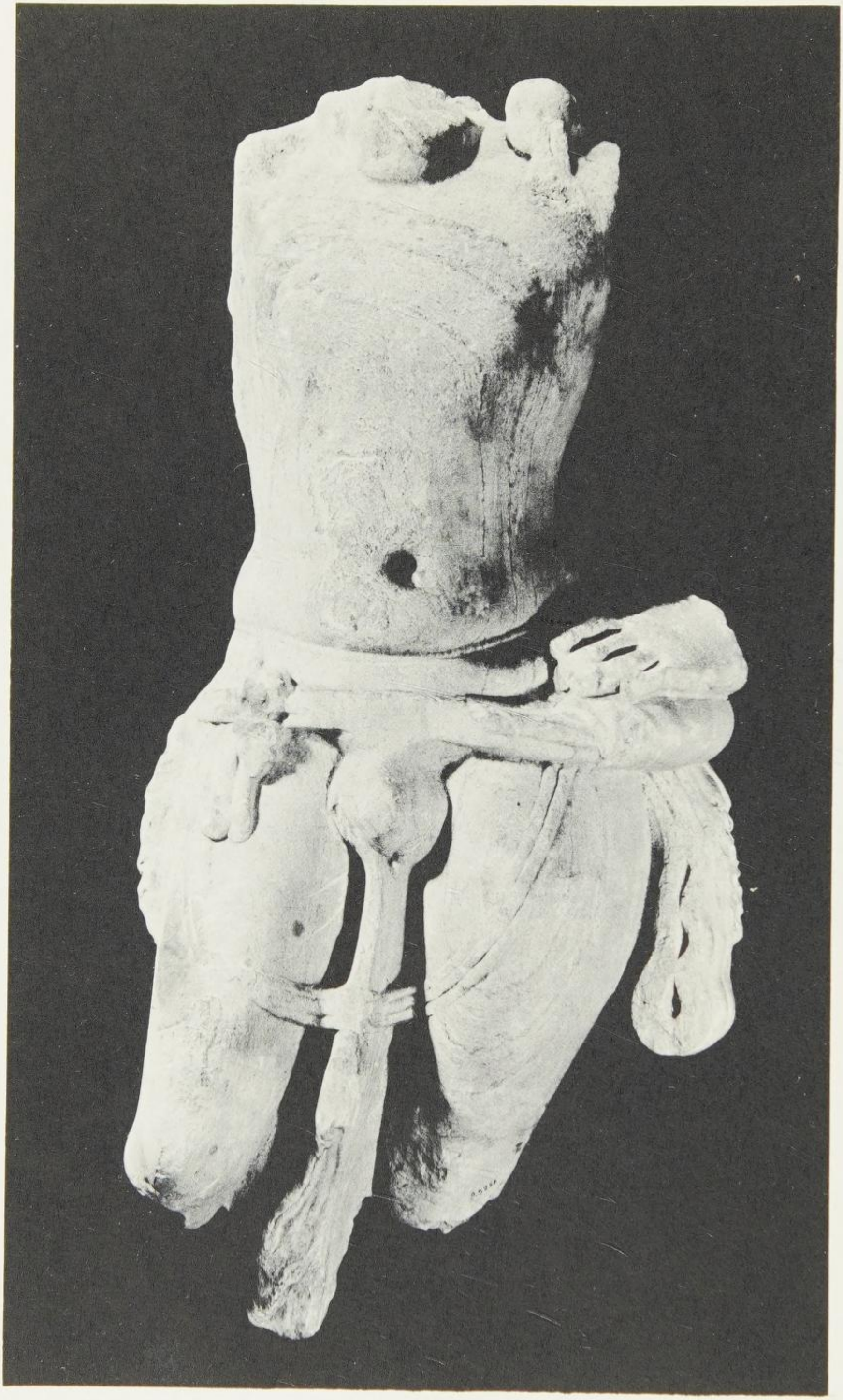


46 *Ayaka* or Cornice Beam with Sequence of Subjects

Satavahana Dynasty, A.D. 2nd or 3rd century. Marble, W: 57-1/16 in. Provenance: Nagarjunakonda, Andhra Pradesh. Right to left: donors, palace scene with seated prince and princess, pair of lovers (?), War of Relics (?), lovers, scene in garden, worshipping yakshas. Below, a row of animal caryatids.

Archeological Museum, Nagarjunakonda, # 46





47 Torso of
Nagaram, the
Serpent King

Satavahana Dynasty,
A.D. 2nd century. Limestone,
H: 39-1/2 in. Provenance:
Tilmulgiri near Panigiri,
Andhra Pradesh.

State Archeological Museum,
Hyderabad, # P. 3258

48 The Buddha's Great Renunciation
Gandhara, A.D. 2nd century. Schist,
H: 19-1/32 in. Provenance: Swat Valley,
Gandhara. Fragment of frieze in high relief.
Indian Museum, Calcutta, # 5043

49 Head of a Bodhisattva
Gandhara, A.D. 4th-5th century, Hadda Style. Stucco, H: 9-5/16 in. Provenance: unknown, probably Hadda, Afghanistan. Hair in top-knot with a wreath worn over curls.
National Museum, New Delhi, # 49.20/57

Right

50 Head of a Woman
Gandhara, A.D. 4th-5th century. Stucco, H: 8-5/8 in. Provenance: unknown, probably Hadda, Afghanistan. Hair in top-knot and fillet bound over curls.
National Museum, New Delhi, # 49.20/41

51 Head of a Woman with Closed Eyes

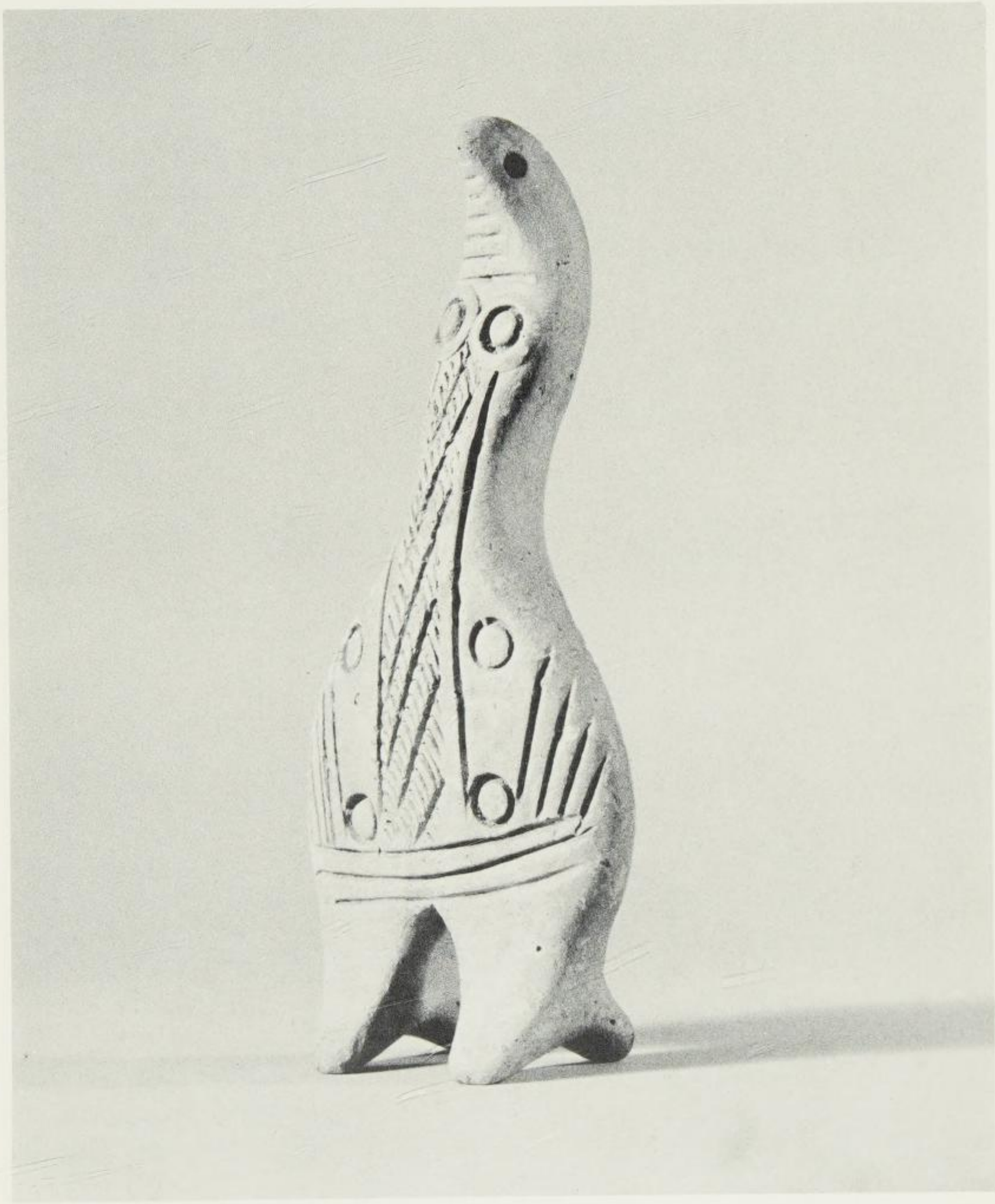
Gupta Period, A.D. 5th-6th century. Terracotta, H: 6-11/16 in. Provenance: Akhnur, Kashmir.

National Museum, New Delhi, # 51.208/2

52 Serpent Deity

Kushan Dynasty, A.D. 3rd century. Terracotta, H: 4-3/4 in. Provenance: Patna, Bihar.

Patna Museum, # Arch. 8722



53 Torso of
a Kushan Prince (?)

Kushan Dynasty, A.D. 2nd century. Red sandstone, H: 41-3/4 in. Provenance: Mathura, Uttar Pradesh.

Mathura Museum, # 43.3085.4

54 Karttikeya, God of War
Kushan Dynasty, A.D. 89. Red sandstone, H: 37-3/16 in. Provenance: Mathura, Uttar Pradesh. The God stands *samabhanga* (both feet "planted") holding a spear. Inscribed.
Mathura Museum, # 42.2949.4

55 Standing Buddha
Kushan Dynasty, A.D. 2nd century. Red sandstone, H: 32-1/4 in. Provenance: Mathura, Uttar Pradesh. Right hand in *abhaya mudra* (gesture of assurance). Feet missing.
Mathura Museum, # 00.A.4.4

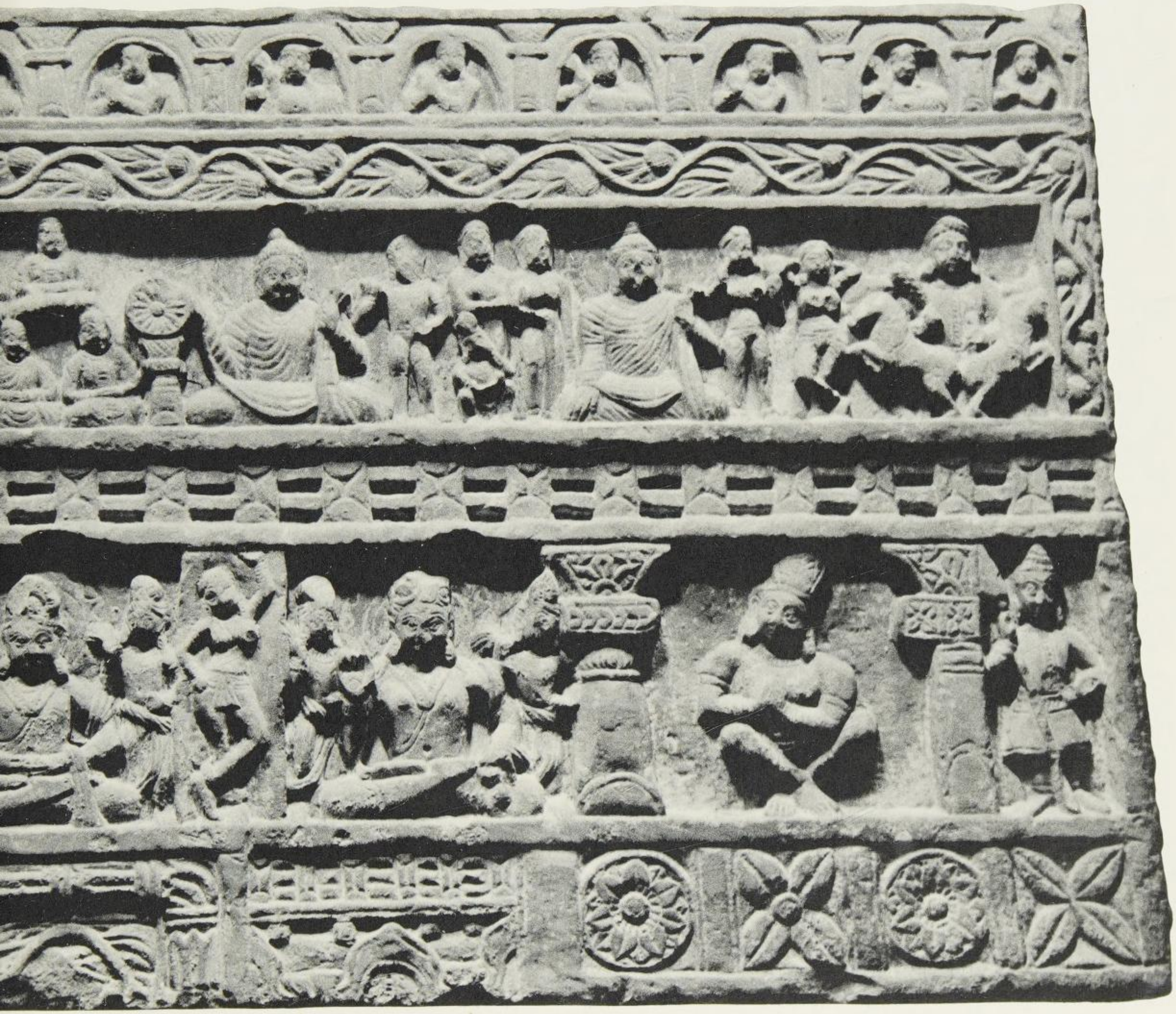
Right

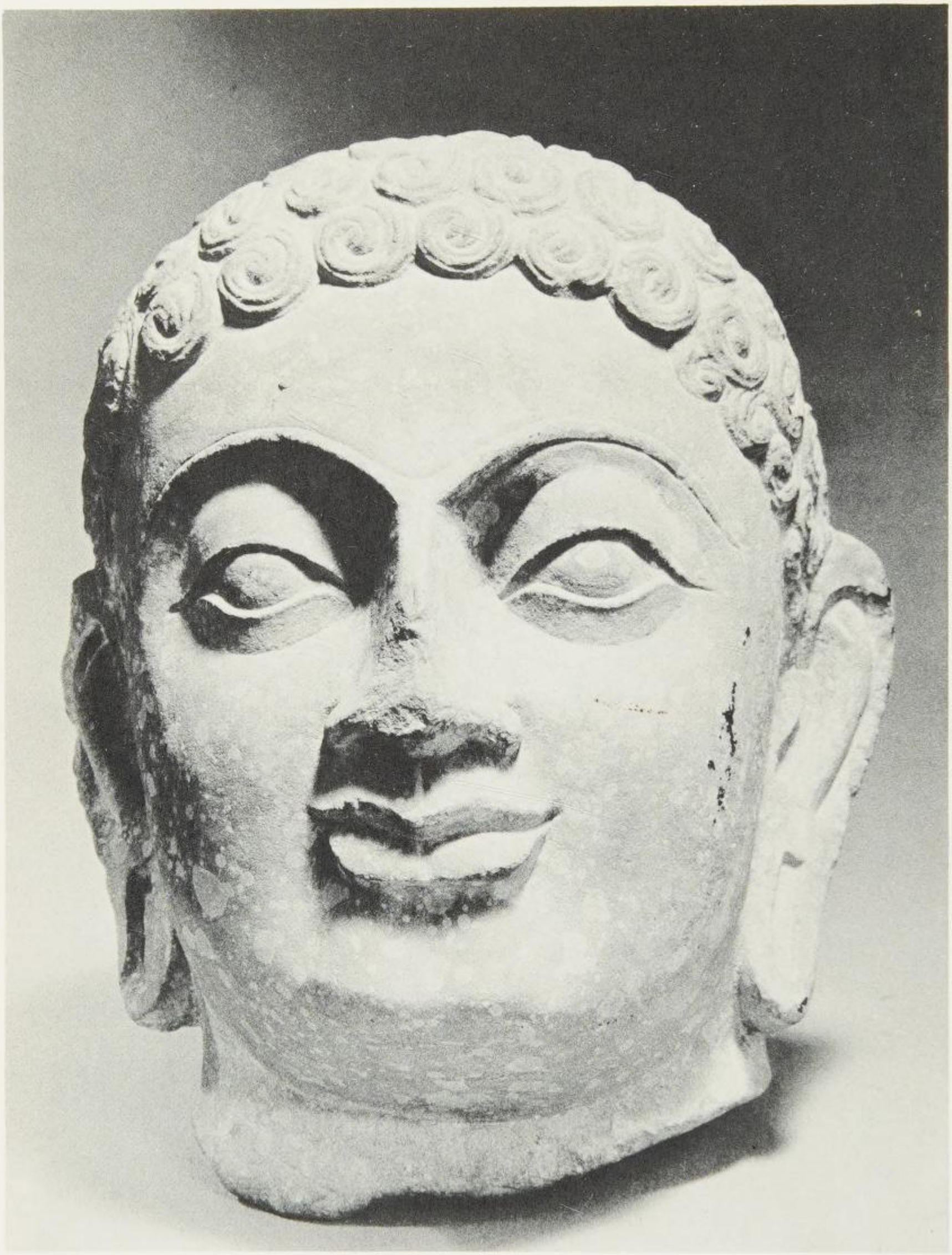
56 Head of Buddha
Kushan Dynasty, A.D. 2nd century. Buff sandstone, H: 21-7/16 in. Provenance: Mathura, Uttar Pradesh.
Mathura Museum, # 00.A.27

57 Scenes from the Life of the Buddha

Kushan Dynasty, ca.A.D. 200. Red sandstone, 22-7/16 x 50 in. Provenance: Mathura, Uttar Pradesh. Six bands, top to bottom: devotees in arches; scroll; scenes (left to right: Sun God in Chariot, Temptation, Homage by Indra, First Sermon to Five Wanderers); band of railing motive; Bodhisattvas with attendants and devotee at right; decorative motives (scroll, rosettes, railing). Rectangular slab, part of door lintel (?). Low relief.

State Museum, Lucknow, # B.208





58 Head of a Jain Tirthankara (Finder of the Ford)

Kushan Dynasty, A.D. 2nd century. Red sandstone, H: 12-3/16 in. Provenance: Mathura, Uttar Pradesh.

State Museum, Lucknow, # J.193

Right

59 *Ayagapata:* Jain Votive Plaque

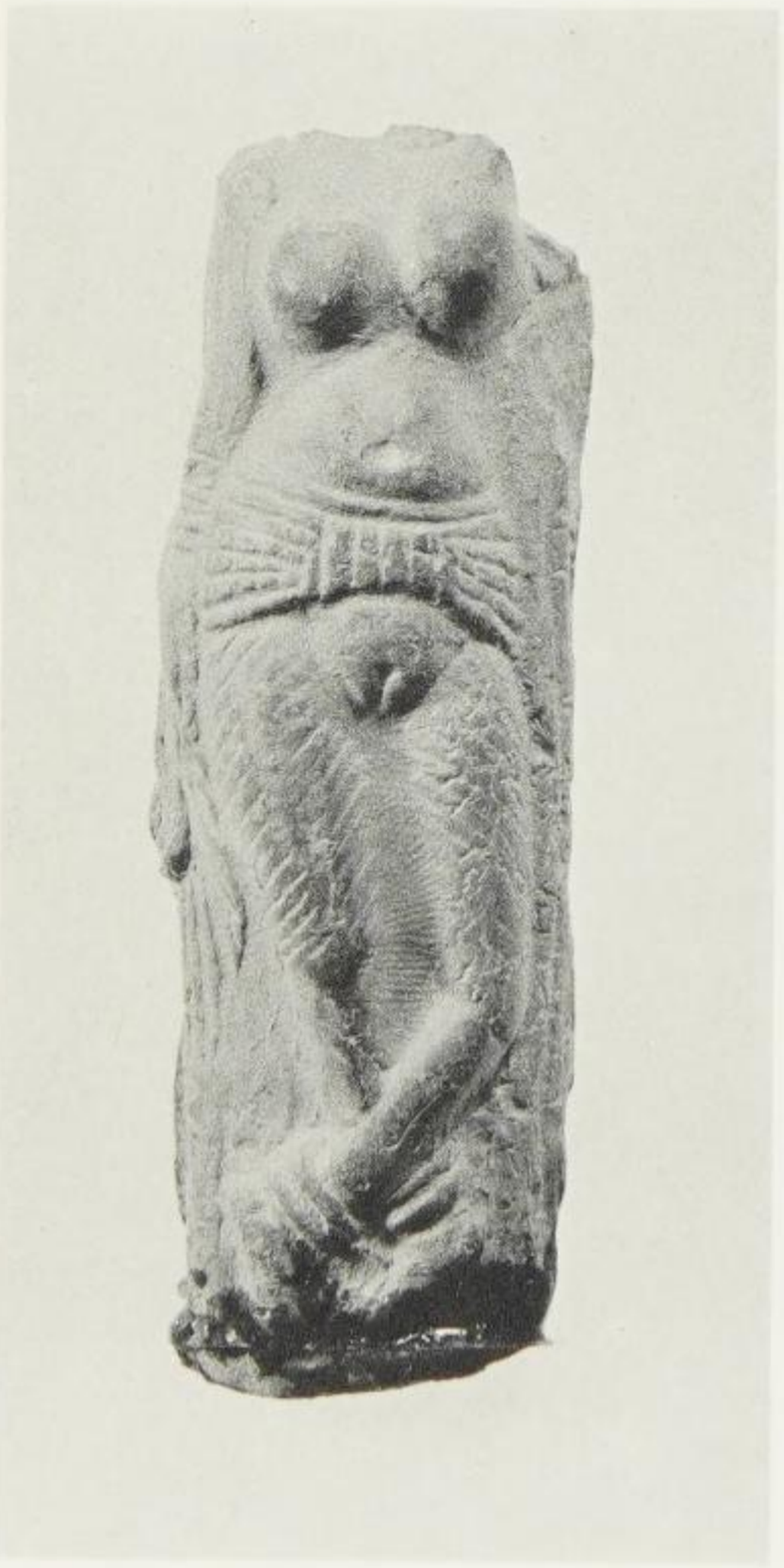
Kushan Dynasty, A.D. 2nd century. Red sandstone, H: 24-13/16 in. Provenance: Mathura, the Kankali Tila, Uttar Pradesh. Jina sits in a medallion surrounded by four triratna symbols. Eight precious emblems in panels above and below.

National Museum, New Delhi, # J. 249/245

60 Figure of a Woman

Kushan Dynasty, ca.A.D. 3rd century. Red terracotta, H: 3-1/2 in. Provenance: unknown.

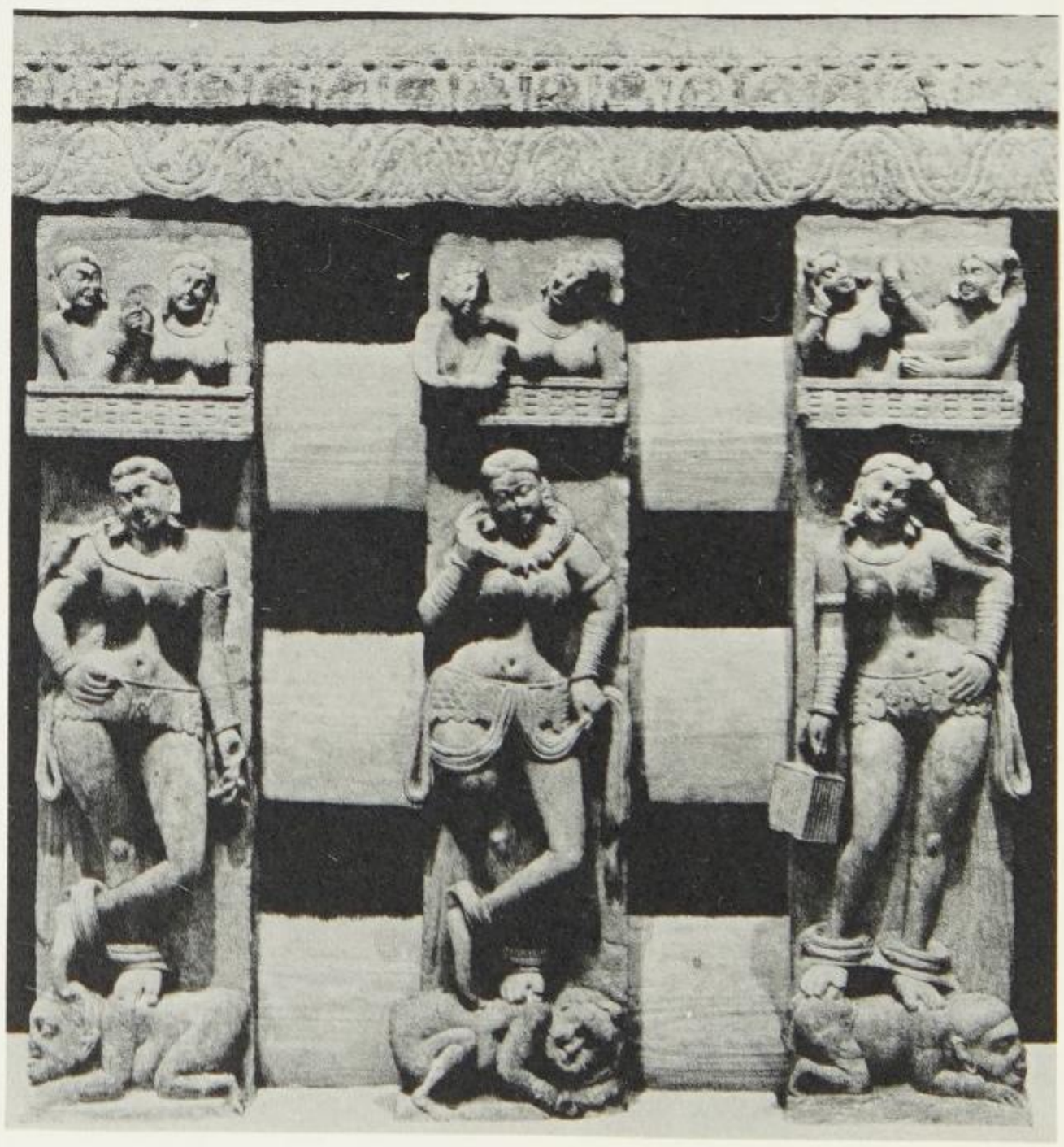
Mathura Museum, # 42-43.3035.6



61 Three pillars and coping, a section of the railing of a Buddhist stupa.

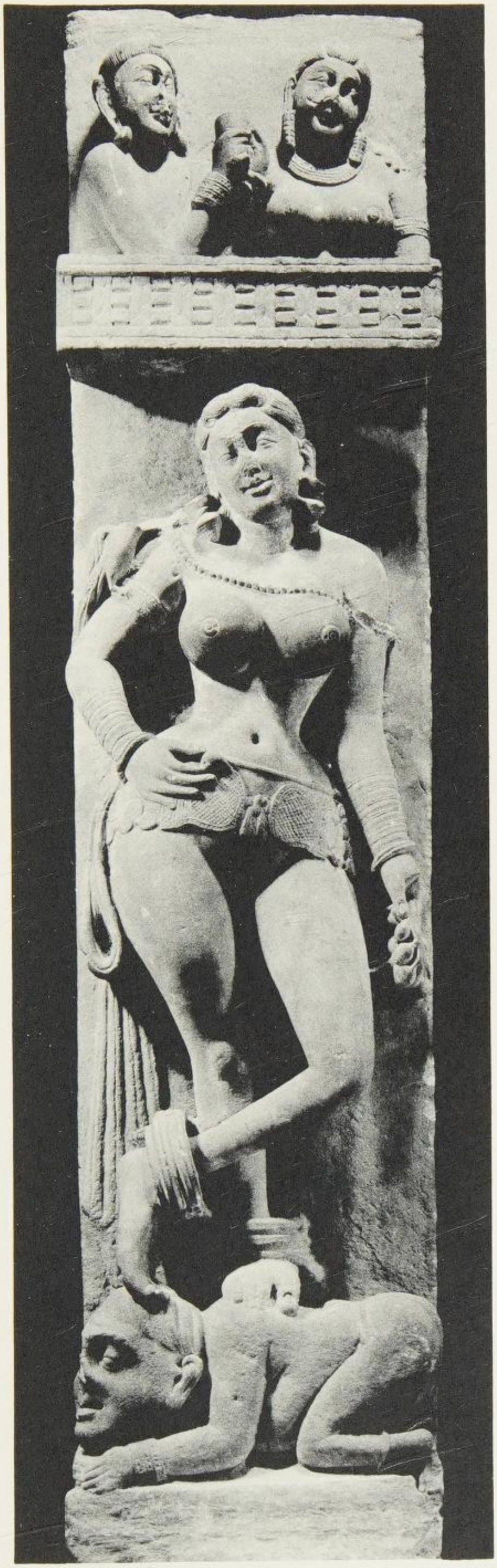
Kushan Dynasty, A.D. 3rd century. Red sandstone, H: 50-5/16 in. Provenance: Bhutesar, Mathura, Uttar Pradesh. Pillars are carved in high relief with figures of Devatas standing on crouching dwarfs and pairs of lovers *(mithuna)* in balconies above them. On the back are scenes illustrating stories of the Buddha and of his previous incarnations called Jatakas. Photograph: Indian Museum, Calcutta.

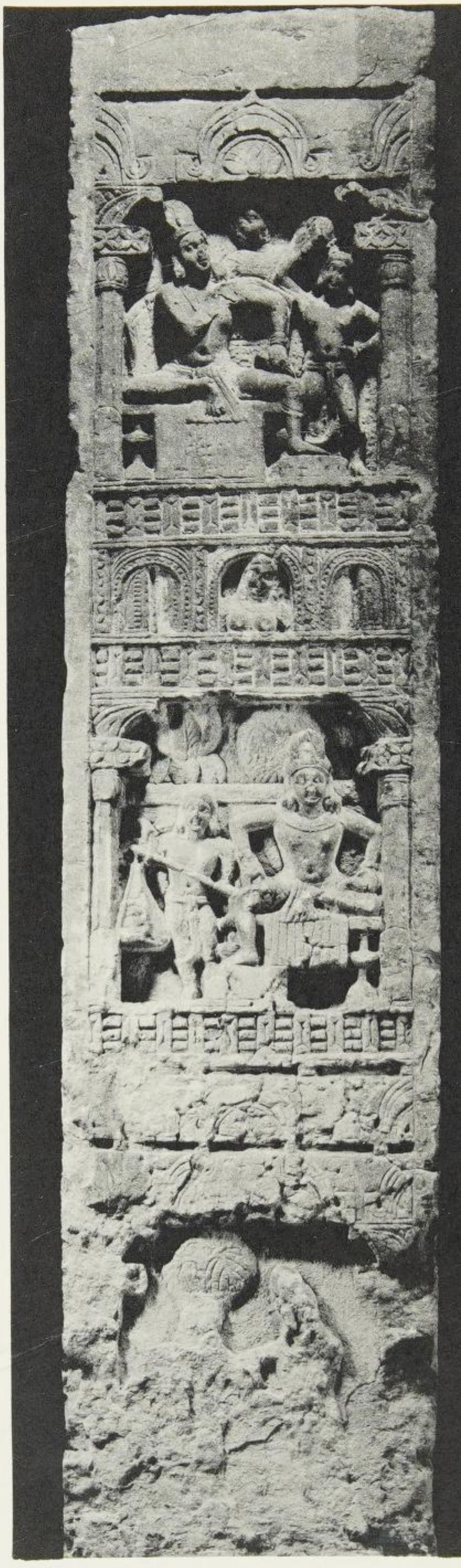
Indian Museum, Calcutta, # A24945 to A24947 (15 A-C) and N.S. 4192

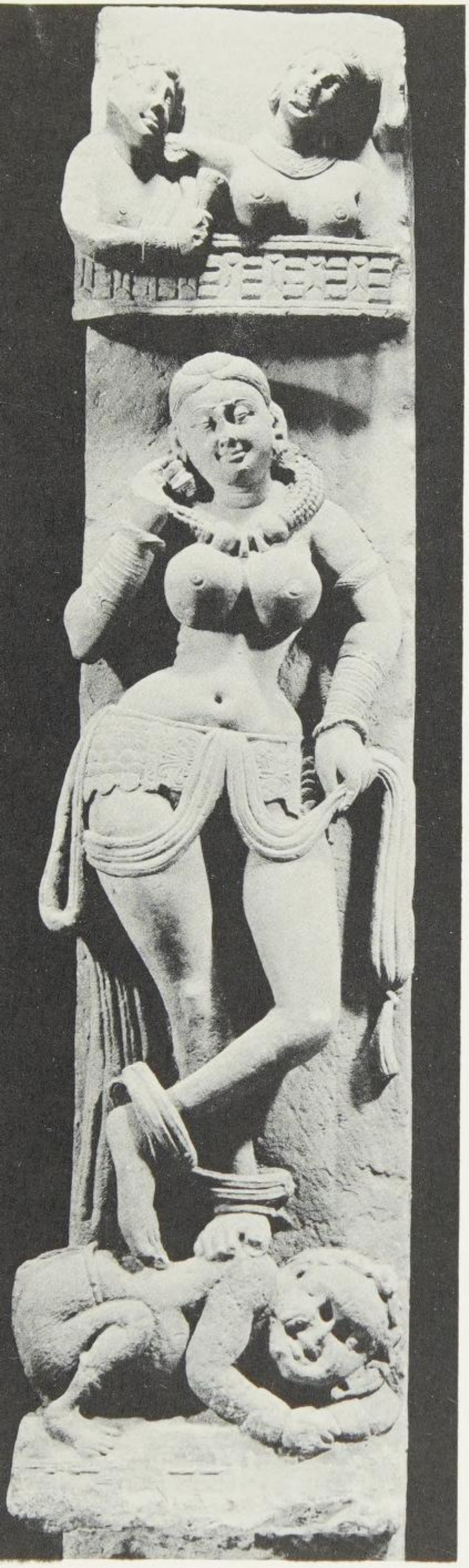


61A Front and Back of Pillar from #61

Front: Devata has a bird on her right shoulder and holds a spray of fruit in her left hand.
Back: Jataka of the Buddha's previous birth as King Sibi who gave his eyes to one of the gods disguised as a blind beggar who came to test his generosity.





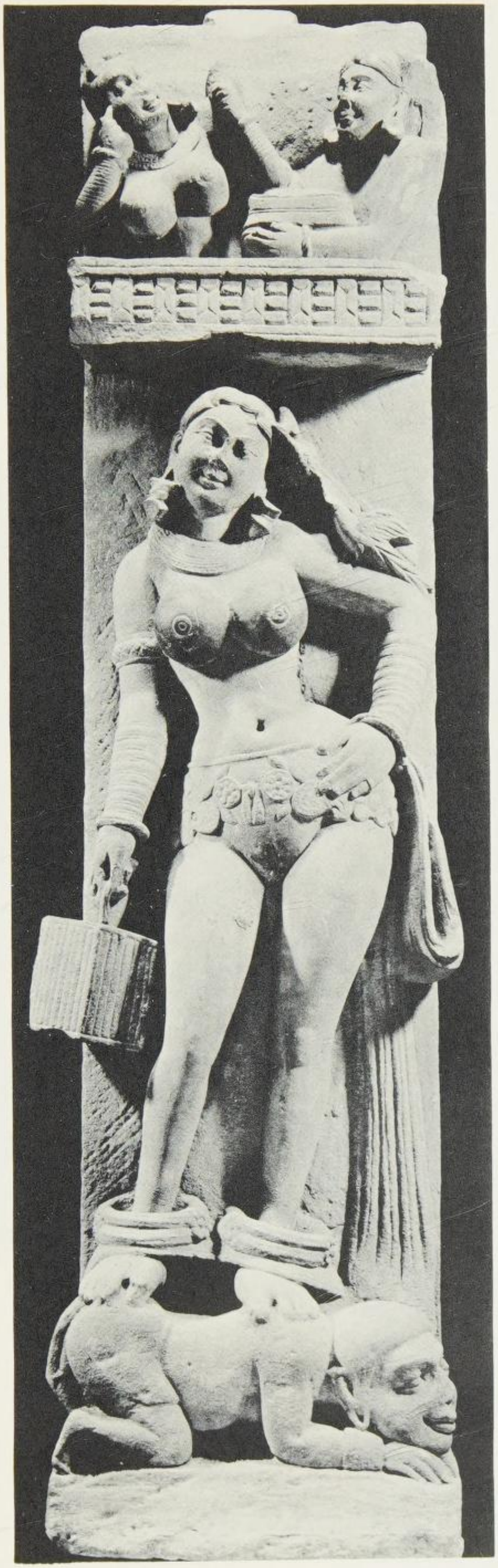


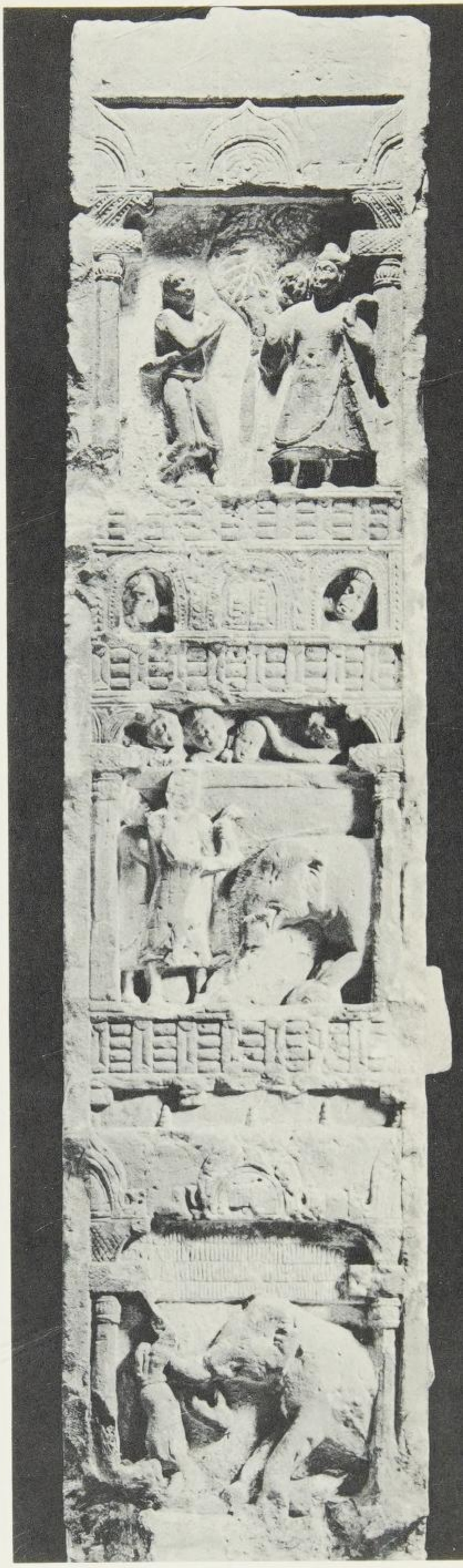
61B Front and Back of Pillar from #61

Front: Devata lifts her right hand to adjust the huge plug of her ear ornament and holds her scarf with her left hand. Back: the tale of the Buddha's former incarnation as the flying horse Balaha who tries to save stranded sailors from ravening demons disguised as beautiful women. From the sirens' song only one man is saved; the others fall from the horse and drown in the sea.

61C Front and Back of Pillar from #61

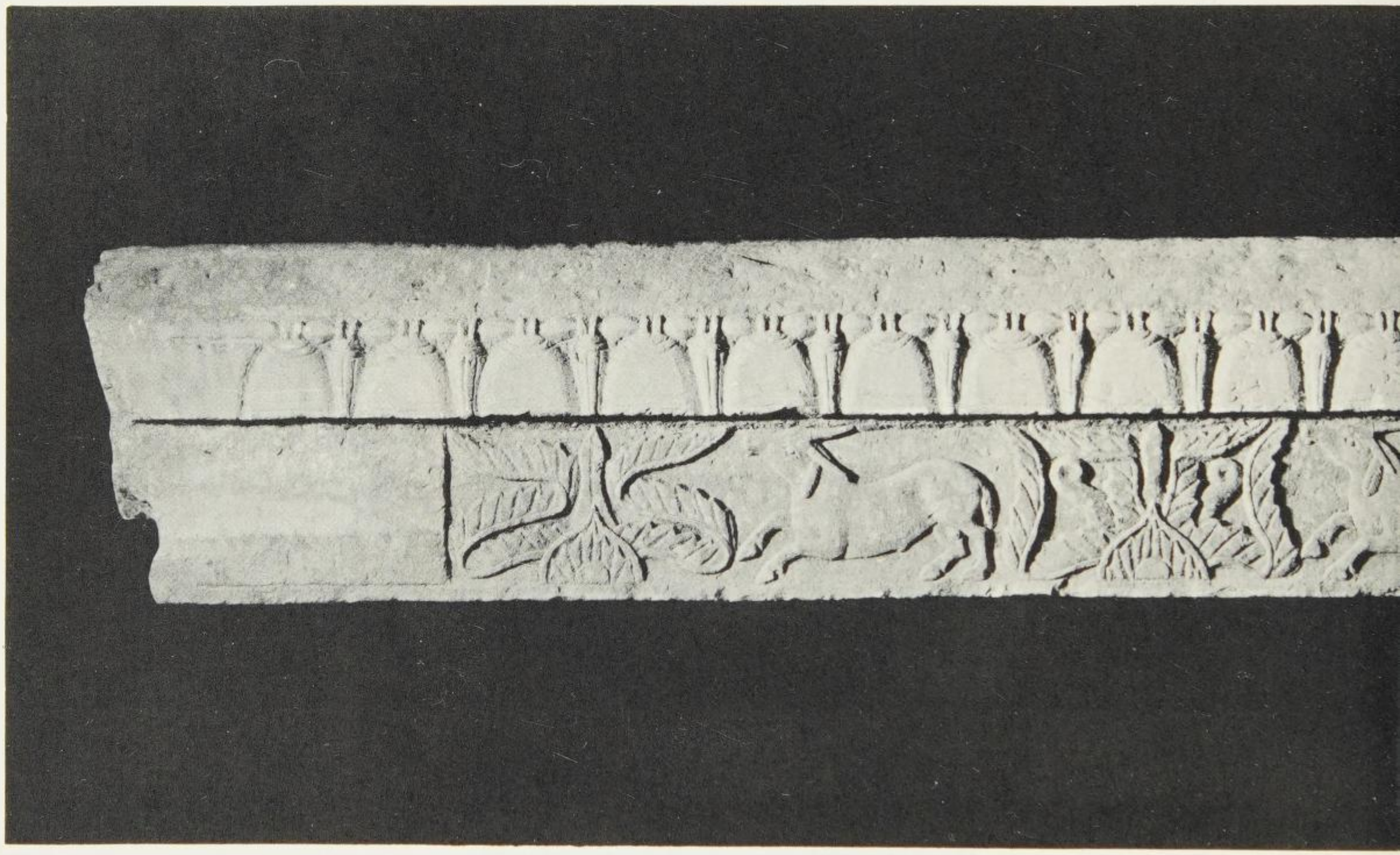
Front: Devata carries a bird cage and a bird is perched on her left shoulder. Back: Buddha subdues the mad elephant Nalagiri set loose by his evil cousin Devadata.





61D Coping from #61

Carved in low relief with a row of bells stranded on pearls in the upper register, below animals and leaf forms.

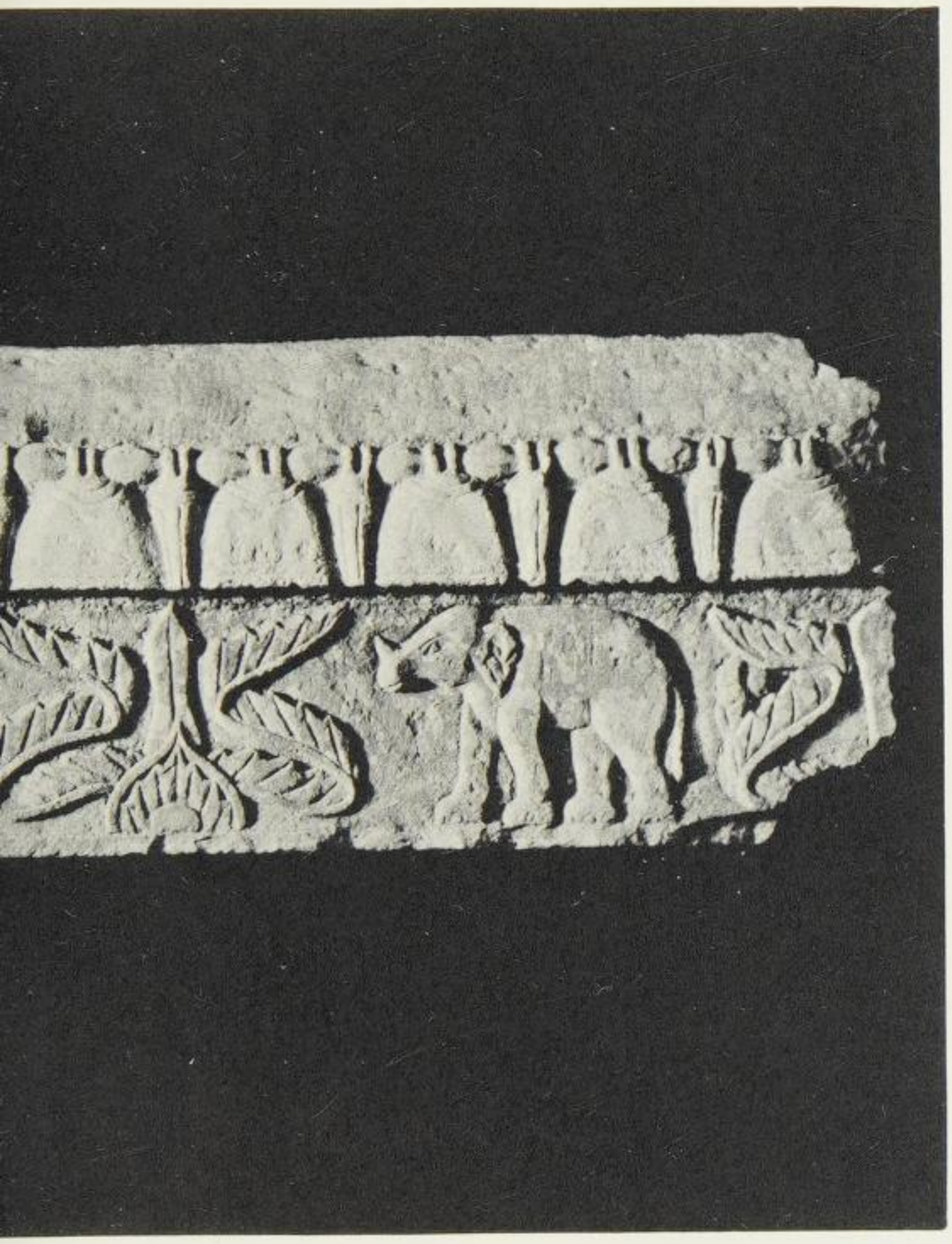


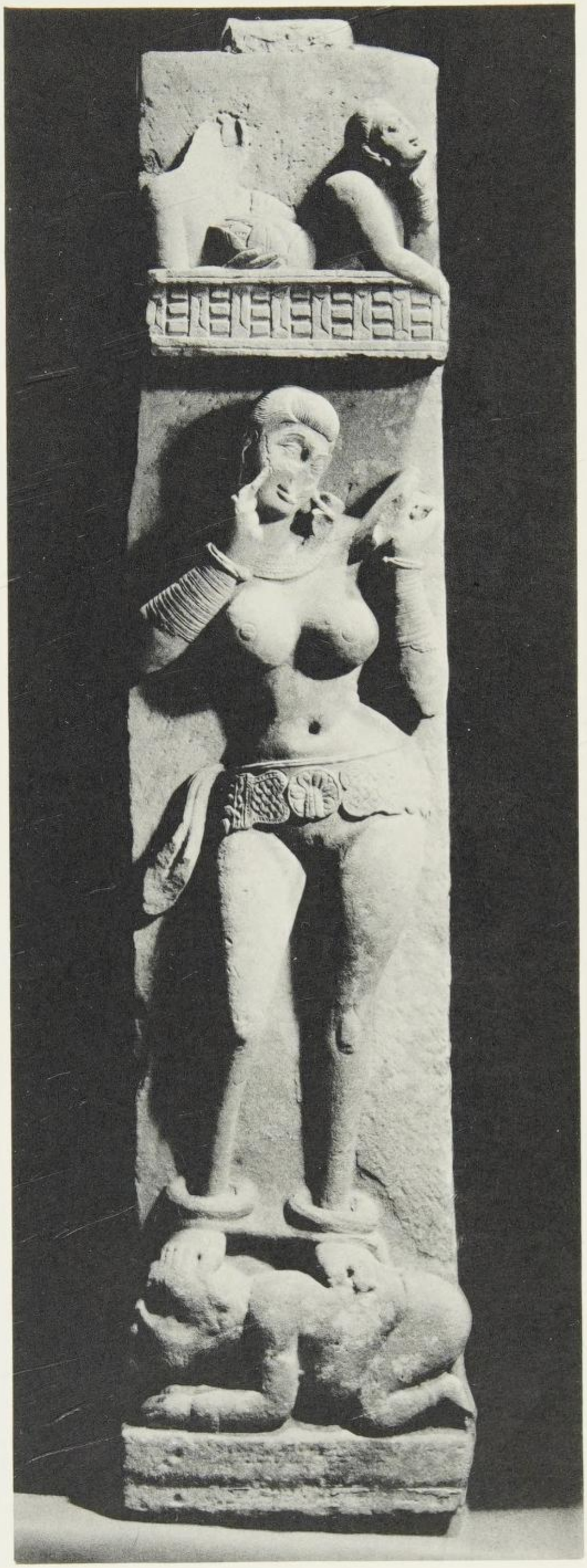
Right

62 Front: Yakshi Holding Mirror,
Back: Jataka

Kushan Dynasty, A.D. 3rd century.
Red sandstone, 53-15/16 x 10-13/16 in.
Provenance: Mathura, Uttar Pradesh. The Yakshi stands on crouching dwarf. The Jataka, illustrated in three panels, is that of the hungry tigress to whom the Bodhisattva gives himself that she may feed her young. Railing pillar, high relief.

Mathura Museum, # 00.J.5.4





63 Kubera,
Chief of all Yakshas

Kushan Dynasty, A.D. 2nd century. Red sandstone, H: 37-13/16 in. Provenance: Ahichchhatra, Uttar Pradesh. One of the Four Great Kings, Guardian of the North, God of Productivity and Treasure.

National Museum, New Delhi, # 59.530.2

64 Buddha Seated on Lion Throne

Kushan Dynasty, A.D. 2nd century. Red sandstone, 26 x 17-3/4 in. Provenance: Ahichchhatra, Uttar Pradesh. High relief.

Indian Museum, Calcutta, # A-25024

65 Balarama under a Snake Canopy
Kushan Dynasty, A.D. 3rd century. Buff sandstone, H: 13-3/8 in. Provenance: Mathura, Uttar Pradesh.
Mathura Museum, # 14.406.4

66 Head of a Bodhisattva
Kushan Dynasty, A.D. 2nd century. Red sandstone, H: 18-1/8 in. Provenance: Mathura, Uttar Pradesh.
State Museum, Lucknow, # B.26

B
2

67 Forequarters
of a Half-engaged Lion

Kushan Dynasty, A.D. 2nd-3rd century. Red sandstone, H: 37-3/8 in. Provenance: unknown.

Mathura Museum, # 00.04.4

68 Mould for Making Figure of a Woman Standing in the *Tribanga* Pose (Three Bends of Body)

Kushan Dynasty, A.D. 3rd century. Terracotta, H: 3-1/2 in.
Provenance: Kumrahar, Bihar.
Patna Museum, # Arch. 4370

69 Bust of a Woman

Gupta Period, A.D. 5th century. Terracotta, H: 6-11/16 in. Provenance: Ahichchhatra, Uttar Pradesh. Fragment of a large relief.

National Museum, New Delhi, # ACI .10.163

70 Bust of a Woman
Gupta Period, A.D. 5th century.
Terracotta, H: 4-1/8 in.
Provenance: Rajghat, Benares (now called Varanasi), Uttar Pradesh. Fragment.
Bharat Kala Bhavan, Benares, # 1478

B.624

71 Head of Man
with Moustaches,
Wearing a Turban

Gupta Period, ca.A.D. 550.
Red terracotta, H: 7-1/16 in.
Provenance: unknown.

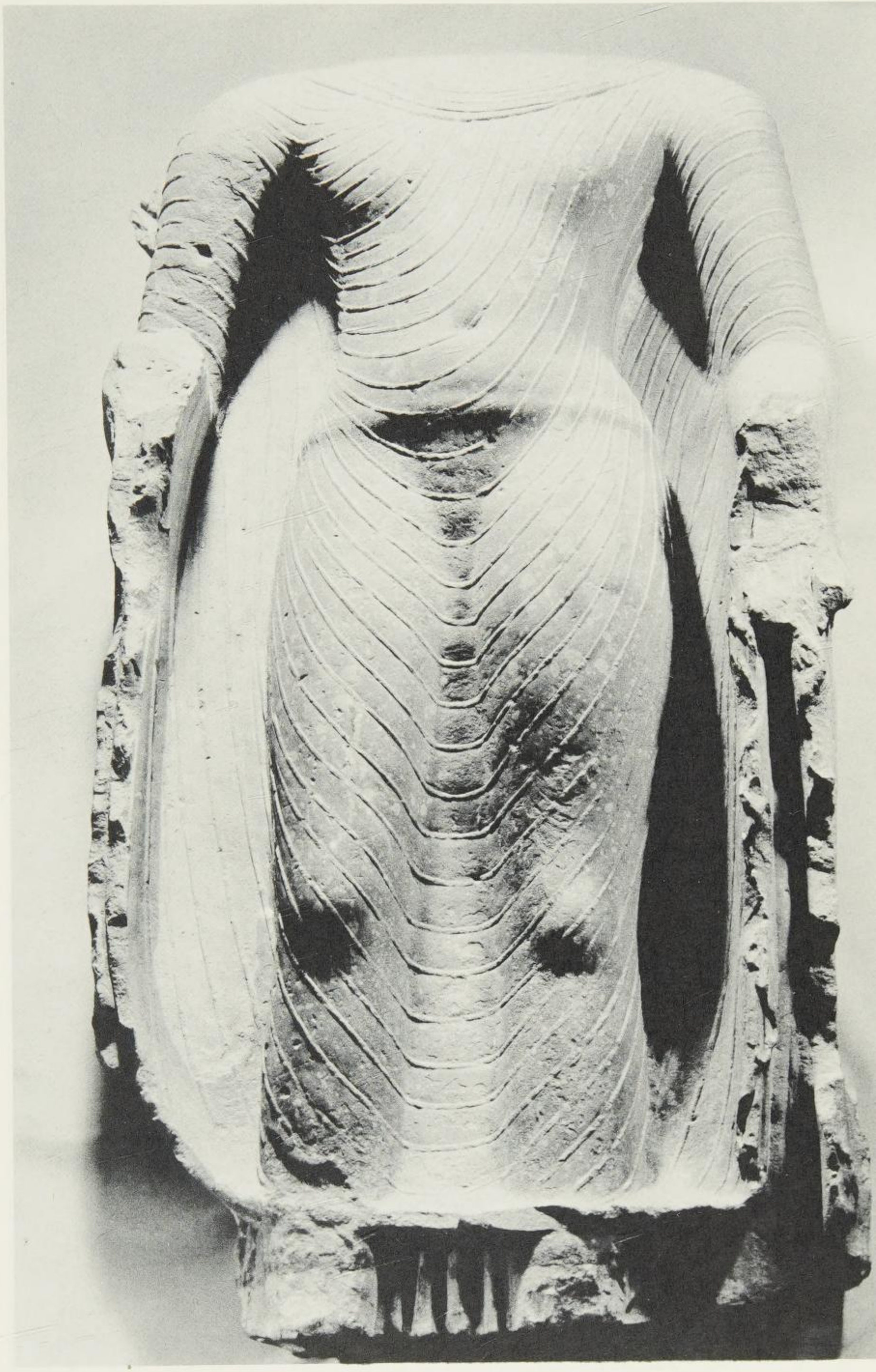
State Museum, Lucknow,
B.624

Right

72 Torso of Standing Buddha

Gupta Period, ca.A.D. 5th
century. Red sandstone,
H: 38-9/16 in. Provenance:
Mathura, Uttar Pradesh.

Mathura Museum, # 00.A.10.4



72A Standing Buddha with Halo

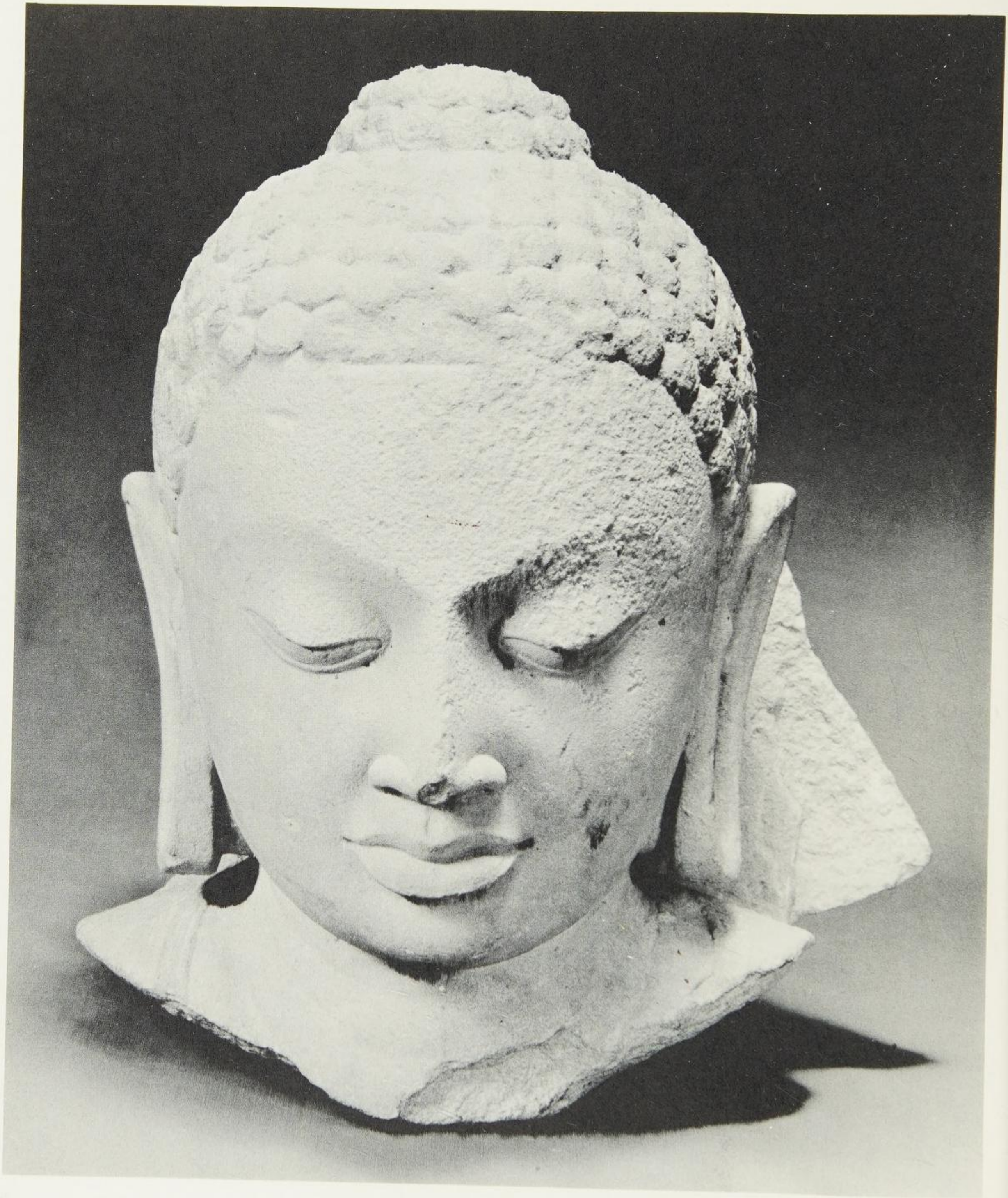
Gupta Period, ca.A.D. 550.
Sandstone, H: 51-3/16 in.
Provenance: Mathura, Uttar Pradesh. High relief. Right hand in *abhaya mudra* (gesture of assurance), left hand holds end of the *sangati,* Buddha's cloak. Inscription on base.

State Museum, Lucknow, # B.10

73 Head of a Colossal Buddha

Gupta Period, ca.A.D. 5th-6th century. Red sandstone, H: 21-1/16 in. Provenance: Mathura, Uttar Pradesh.

Mathura Museum, # 49.3510.4



74 Head of Buddha

Gupta Period, A.D. 5th century. Sandstone, 11-7/16 in. Provenance: Sarnath, Uttar Pradesh.

Archeological Museum, Sarnath, # 284

Right

75 Standing Buddha with Halo

Gupta Period, A.D. 5th century. Sandstone, H: 57-1/2 in. Provenance: Sarnath, Uttar Pradesh. High relief. Right hand in *abhaya mudra* (gesture of assurance).

Indian Museum, Calcutta, # A-25084

76 Head of Buddha

Gupta Period, ca.A.D. 5th-6th century. Buff sandstone, H: 19-1/2 in. Provenance: Mathura, Uttar Pradesh.

Mathura Museum, # 16.1223.4

Right

77 Votive Stupa on Lotus with Seated Buddha in Relief

Gupta-Medieval Transitional Style, 7th century. Sandstone, H: 13 in. Provenance: Sarnath, Uttar Pradesh. Buddha's hands are in the gesture of teaching or Turning the Wheel of the Law *(dharma chakra mudra)*.

Archeological Museum, Sarnath, # 234

78 Seated Jain Tirthankara, Finder of the Ford

Gupta Period, A.D. 5th century. Red sandstone, H: 36-1/4 in. Provenance: Mathura, Uttar Pradesh. The Jain figure is identified by the *Shrivatsa* symbol on the chest and the nudity of the sky-clad order, *Digambara*.

State Museum, Lucknow, # J. 118

79 Woman Holding the Scarf of a Male Figure

Gupta Period, ca.A.D. 5th-6th century. Red terracotta, H: 11-7/16 in. Provenance: Mathura, Uttar Pradesh. Probably a court jester.

Mathura Museum, # 38-39.2795.6

80 Scene from
the *Mahabharata:*
Shiva's hosts, the Ganas,
Destroy Daksha's Sacrifice

Gupta Period, A.D. 5th century.
Terracotta relief, H: 26 in.
Provenance: Ahichchhatra,
Uttar Pradesh.

National Museum, New Delhi,
ACI 10.159

Right

81 Head of a Youth

Gupta Period, A.D. 6th century.
Terracotta, H: 4-5/8 in. Provenance: Rajghat, Benares (now called Varanasi), Uttar Pradesh.

Bharat Kala Bhavan, Benares,
1696

82 Lower Part of
a Woman Standing

Gupta-Medieval Transitional Style, A.D. 7th century. Sandstone, painted red, H: 30 in. Provenance: Mathura, Uttar Pradesh.

Indian Museum, Calcutta, # 25021

83 Rider on Leogryph with Ornamented Harness and Chain

Gupta Period, A.D. 5th-6th century. Sandstone with red pigment,
W: 34-1/16 in. Provenance: Sarnath, Uttar Pradesh.

National Museum, New Delhi, # 59.527.6

84 Flying Gandharvas, Celestial Beings

Gupta Period, A.D. 6th century. Sandstone, W: 26 in. Provenance: Sarnath, Uttar Pradesh.
Fragment of a lintel. High relief.

Archeological Museum, Sarnath, # 668

85 Warrior Mounted on a Leogryph

Gupta Period, A.D. 5th-6th century. Sandstone, H: 34-5/8 in. Provenance: Sarnath, Uttar Pradesh. Leogryph's tail is wound about the waist of another warrior below. High relief.

Archeological Museum, Sarnath, # 4924

86 The Buddhist Deity Nilakantha Avalokiteshvara

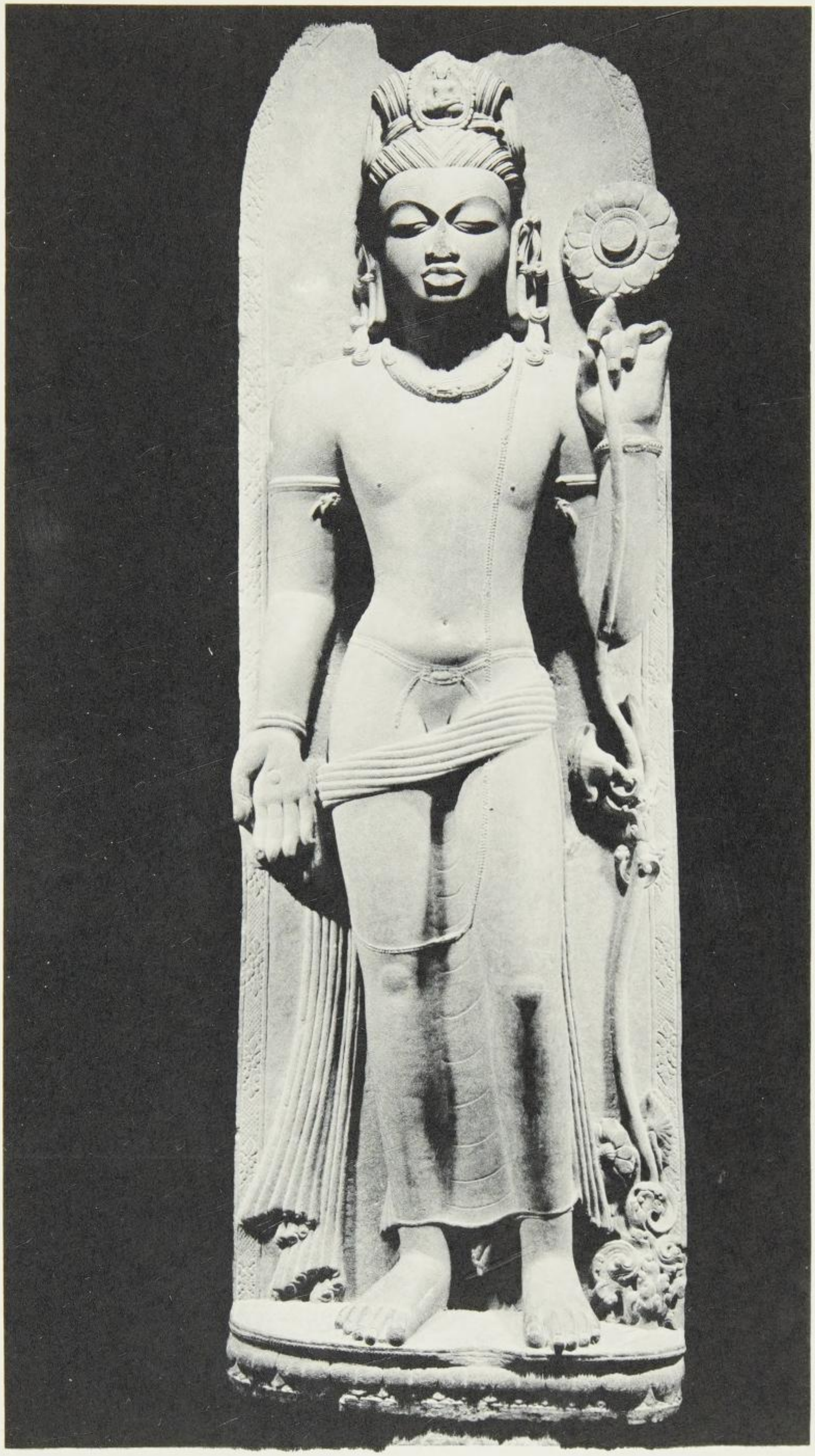
Pala Dynasty, A.D. 8th century. Sandstone, H: 43-5/16 in. Provenance: Sarnath, Uttar Pradesh. The deity holds his symbol, a bowl of jewels. On his hair is a small image of the Dhyani Buddha Amitabha. He sits in *vajraparyanka* (pose of meditation). His companions are generally two serpents (here in human form?). Photograph: Department of Archeology, Government of India.

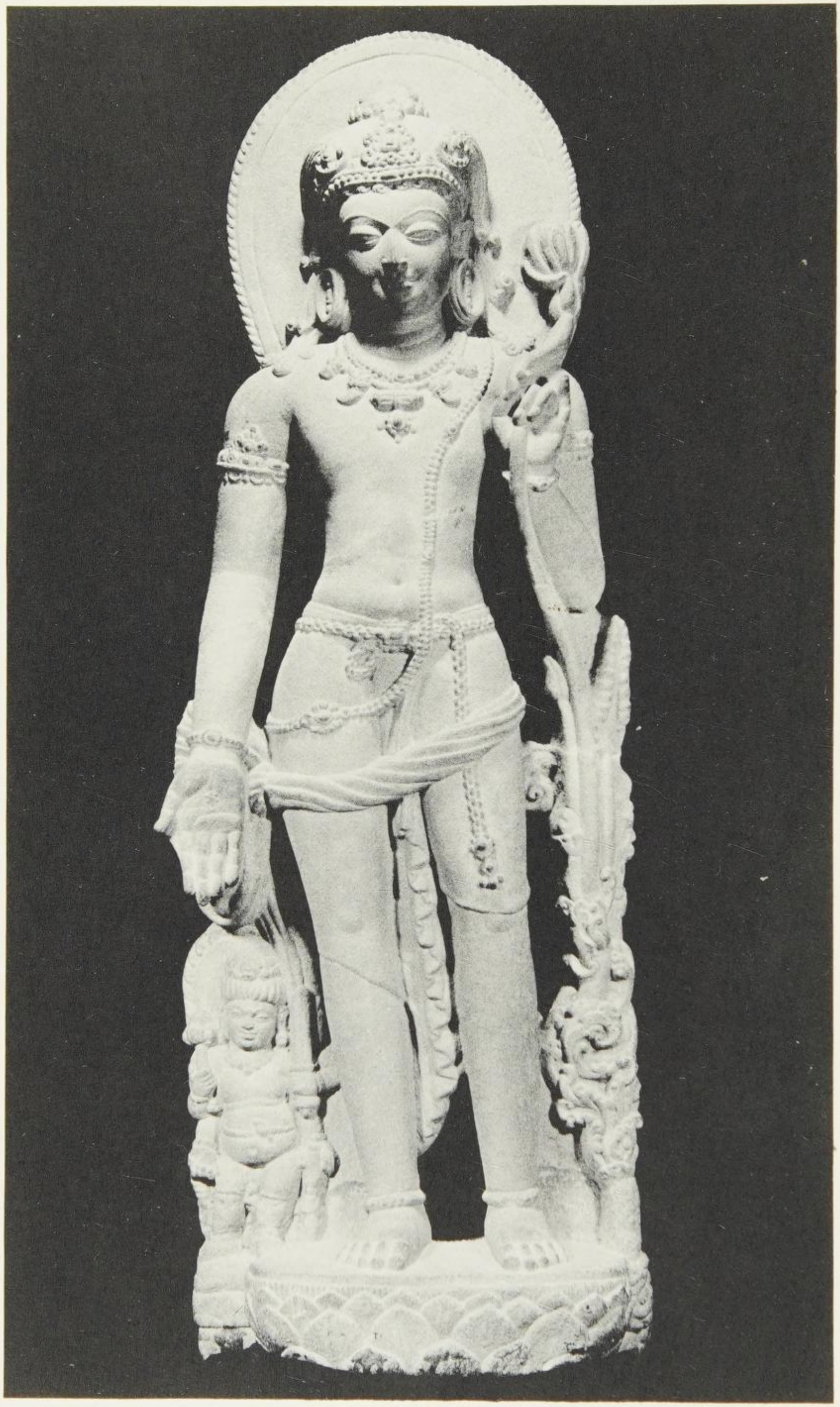
Archeological Museum, Sarnath, # 514

87 Standing Figure
of Bodhisattva Padmapani
(Lotus-bearer)

Pala Dynasty, A.D. 9th century. Stone, H: 55-5/16 in. Provenance: Nalanda, Bihar. Right hand in *varada mudra* (gift bestowing gesture). High relief.

National Museum, New Delhi, # 49.148





88 Standing Khasarpana Lokeshvara Holding a Lotus, His Symbol

Pala Dynasty, A.D. 9th century. Stone, H: 41-3/4 in. Provenance: Nalanda, Bihar. The right hand is *varada mudra* (gift bestowing). At the proper right of the deity stands one of his usual four attendants, Hayagriva—short, pot-bellied, his hair rising like flames, and a serpent about his waist.

National Museum, New Delhi, # 59.528

Right

89 Bust of Four-headed Vajra Tara

Gahadavala Dynasty, A.D. 11th century. Buff sandstone, H: 18-1/2 in. Provenance: Sarnath, Uttar Pradesh. Four Buddhas are sculptured on the elaborate headdress of the central head.

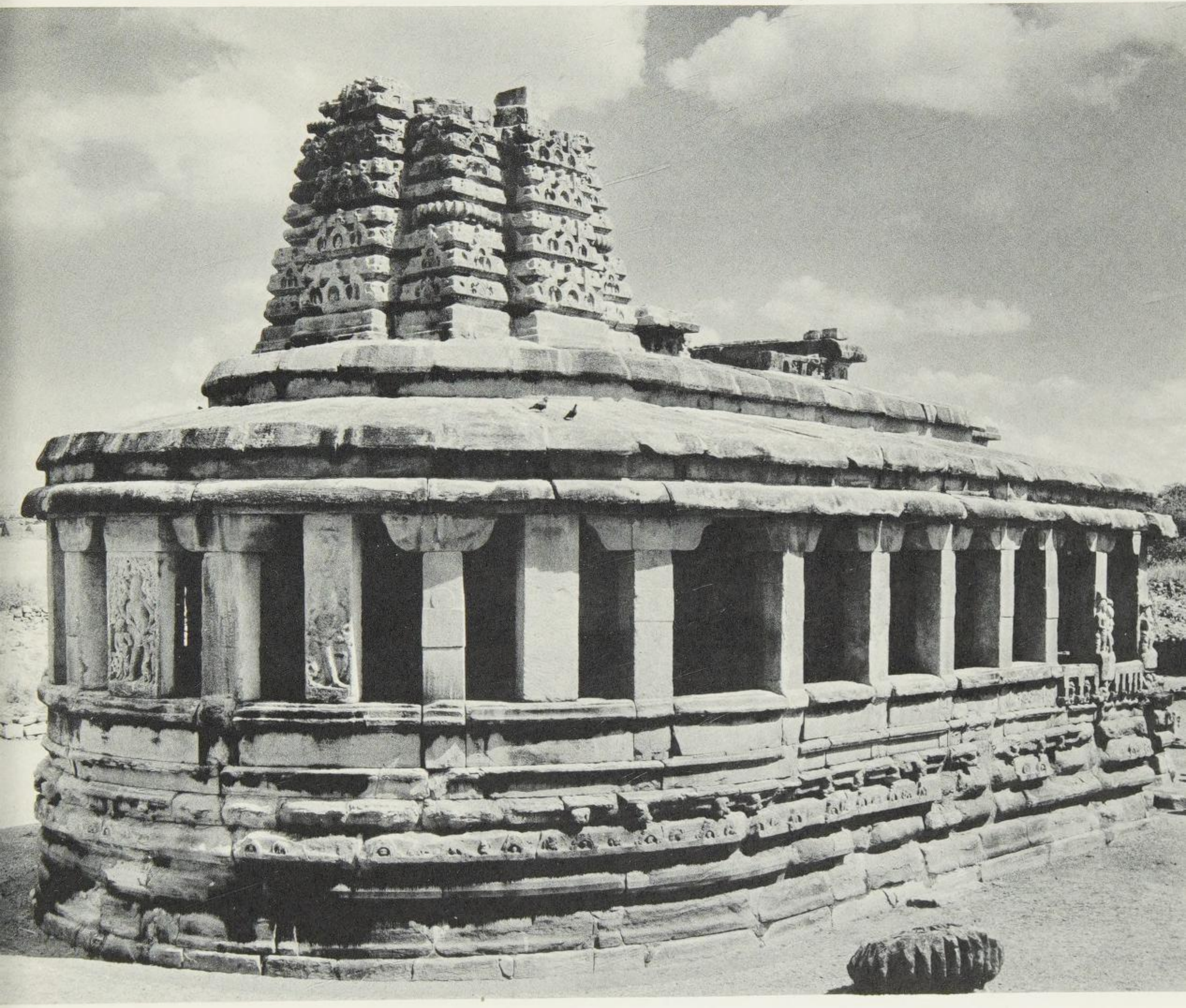
National Museum, New Delhi, # 47.32

90 Tara Seated
on Lotus Throne

Pala Dynasty, A.D. 11th century. Buff sandstone, H: 21-5/8 in. Provenance: Mahoba, Hamirpur District, Uttar Pradesh. Right hand in gift bestowing gesture *(varada)* holding flaming jewel (?). High relief. Pedestal inscribed.

State Museum, Lucknow, # 0.226

Figure 3. Durga Temple, Aihole, Mysore (A.D. late 6th century).
Seen from southwest with view of veranda of ambulatory.
Photograph: Archeological Survey of India, Government of India.



91 Four-armed Vishnu on the Coils of Adisesha

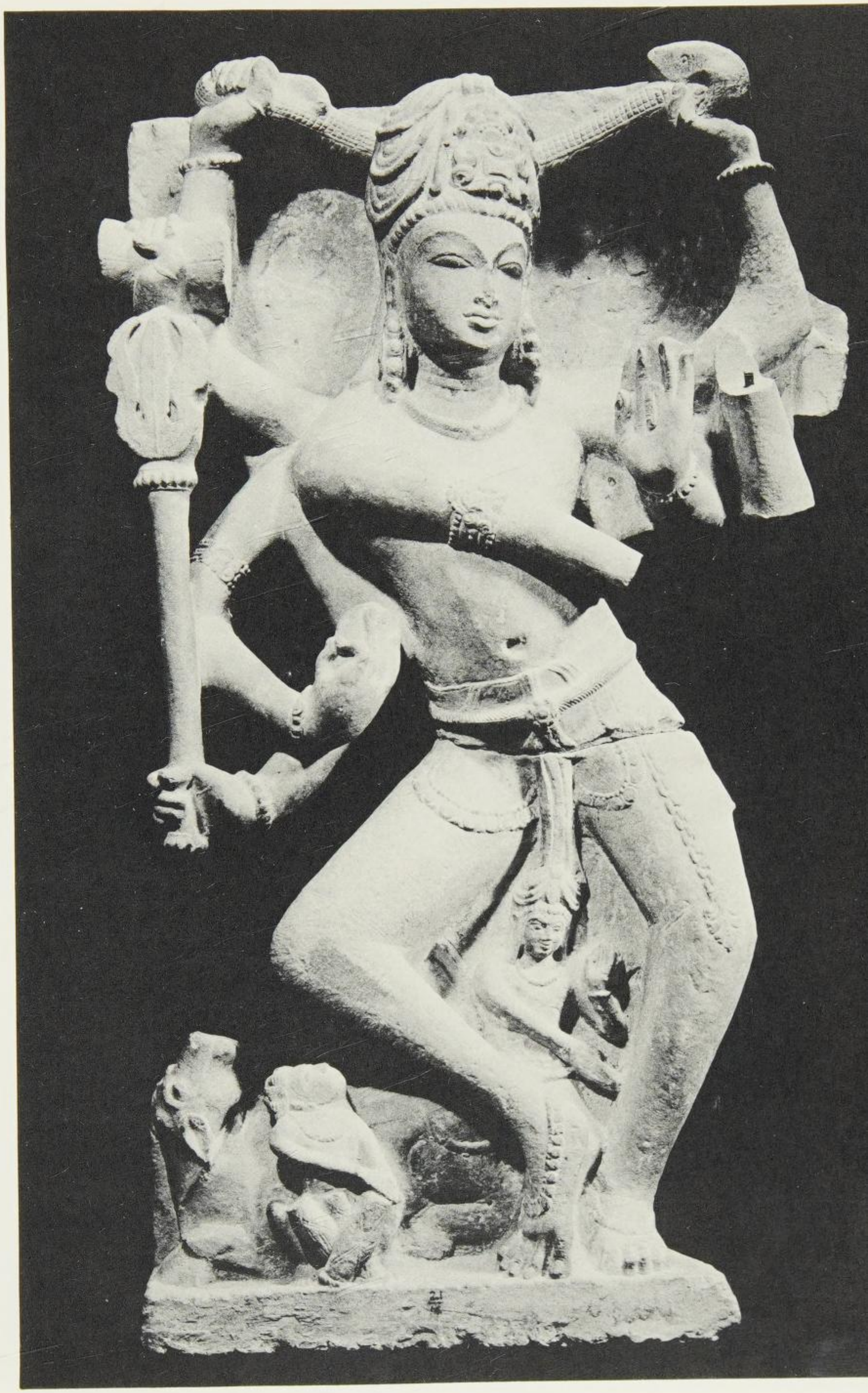
Gupta-Medieval Transitional Style, ca.7th century. Sandstone, 35-7/16 in. x 6 ft. 2 in. Provenance: Aihole, Haccappya's Temple, Mysore. The seven-headed hood of the serpent is above the God's head. Vishnu carries a wreath and holds his discus and conch in lifted hands. Four devotees acclaim him with lifted hands and hold baskets of offerings, probably flowers. Ceiling panel, high relief.

Archeological Survey of India, Aihole

92 Dancing Shiva
with Eight Arms

Early Medieval Period, A.D. 9th-10th century. Stone, H: 43-1/16 in. Provenance: Ujjain, Madhya Pradesh. The God holds trident, drum, and serpent. Nandi, his bull, and a drummer gaze up at him from lower left, a gana between his legs.

Central Archeological Museum, Gwalior, # 21/14



93 Bust of a Woman

Early Medieval Period, A.D. 8th-9th century. Sandstone, H: 21-1/4 in. Provenance: Gwalior, Madhya Pradesh.

National Museum, New Delhi, # 51.97

Right

94 Woman and Bird

Pala Dynasty, ca.A.D. 9th century. Sandstone, H: 32-1/16 in. Provenance: Sakrigali Ghat, Rajmahal, Bihar. Part of a door jamb.

Patna Museum, # Arch. 10346

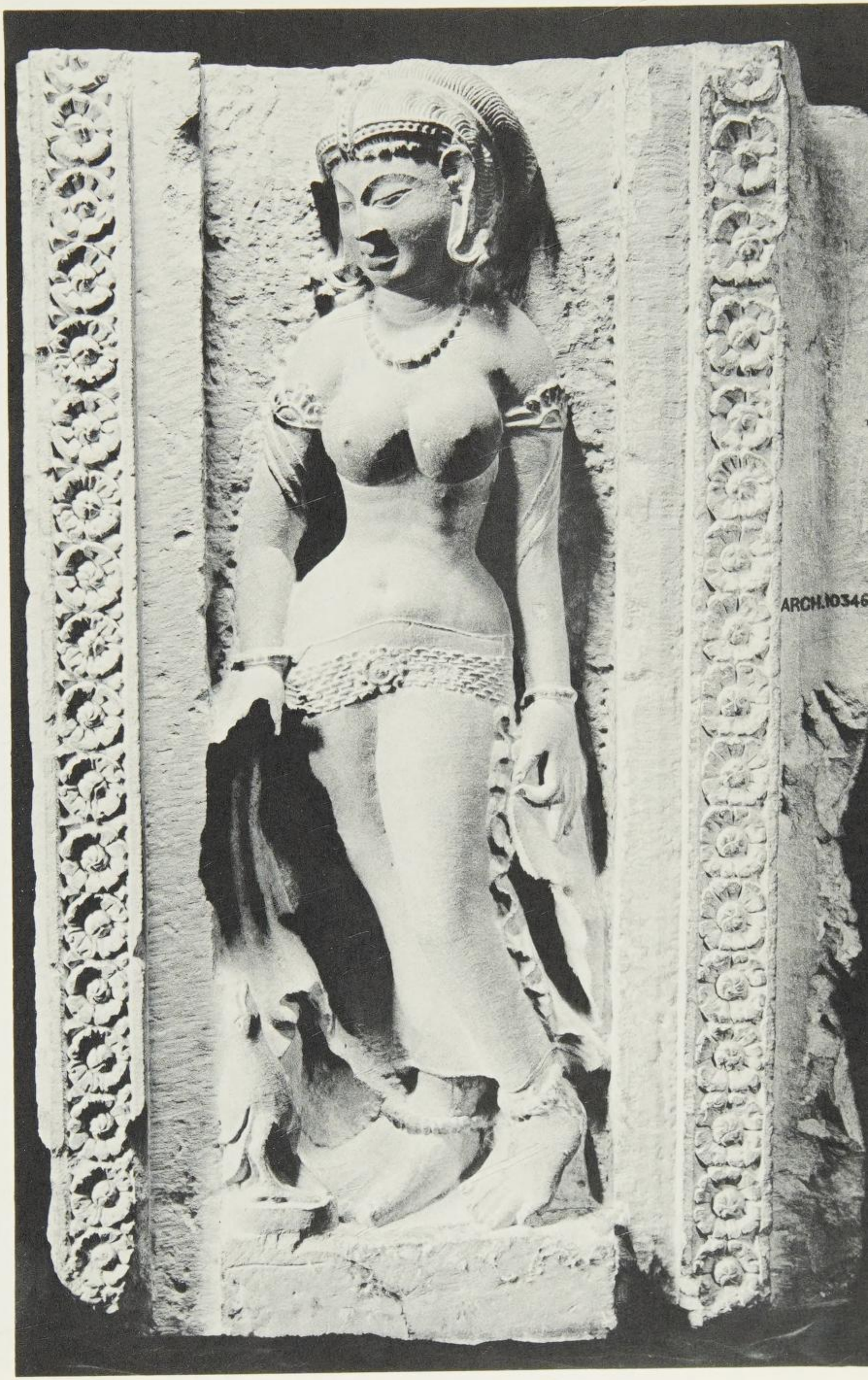


Figure 4. Kandarya Mahadeva Temple, Khajuraho, Madhya Pradesh (ca.A.D. 1000). View from the south.
Photograph: Archeological Survey of India, Government of India.

95 Bust of Shiva's Consort Gauri with Five Linga above Her Head

Chandela Dynasty, A.D. 11th century. Sandstone, H: 23-5/8 in. Provenance: Khajuraho, Madhya Pradesh.

Archeological Museum, Khajuraho, # 374

96 Shiva and Devi Standing as Uma-Maheshvara

Chandela Dynasty, A.D. 11th century. Sandstone, H: 29-1/8 in. Provenance: Khajuraho, Madhya Pradesh. The loving embrace is indicative of this murti. Seated images of Brahma and Vishnu at the top, devotees and guardians at the lower part of the stone.

Archeological Museum, Khajuraho, # 504

97 Shiva and Devi Seated as Uma-Maheshvara

Chandela Dynasty, A.D. 11th century. Sandstone, H: 27-9/16 in. Provenance: unknown, Khajuraho style. Small figures on either side are guardians and devotees; at their feet are their vehicles Nandi the Bull, the lion, and a dancing skeleton, Chamunda (?), dread aspect of Devi.

Bharat Kala Bhavan, Benares, # 173

98 Mithuna (Lovers)
Chandela Dynasty, A.D. 11th century. Sandstone, H: 31-1/16 in. Provenance: Khajuraho, Madhya Pradesh. High relief.
Archeological Museum, Khajuraho, # 351

99 Surasundari,
Lovely Celestial Being

Chandela Dynasty, A.D. 11th century. Sandstone, H: 61 in. Provenance: Khajuraho, Madhya Pradesh. Pilaster, high relief.

Archeological Museum, Khajuraho, # 1316

100 Yakshi with Mirror and Two Attendants under Mango Tree

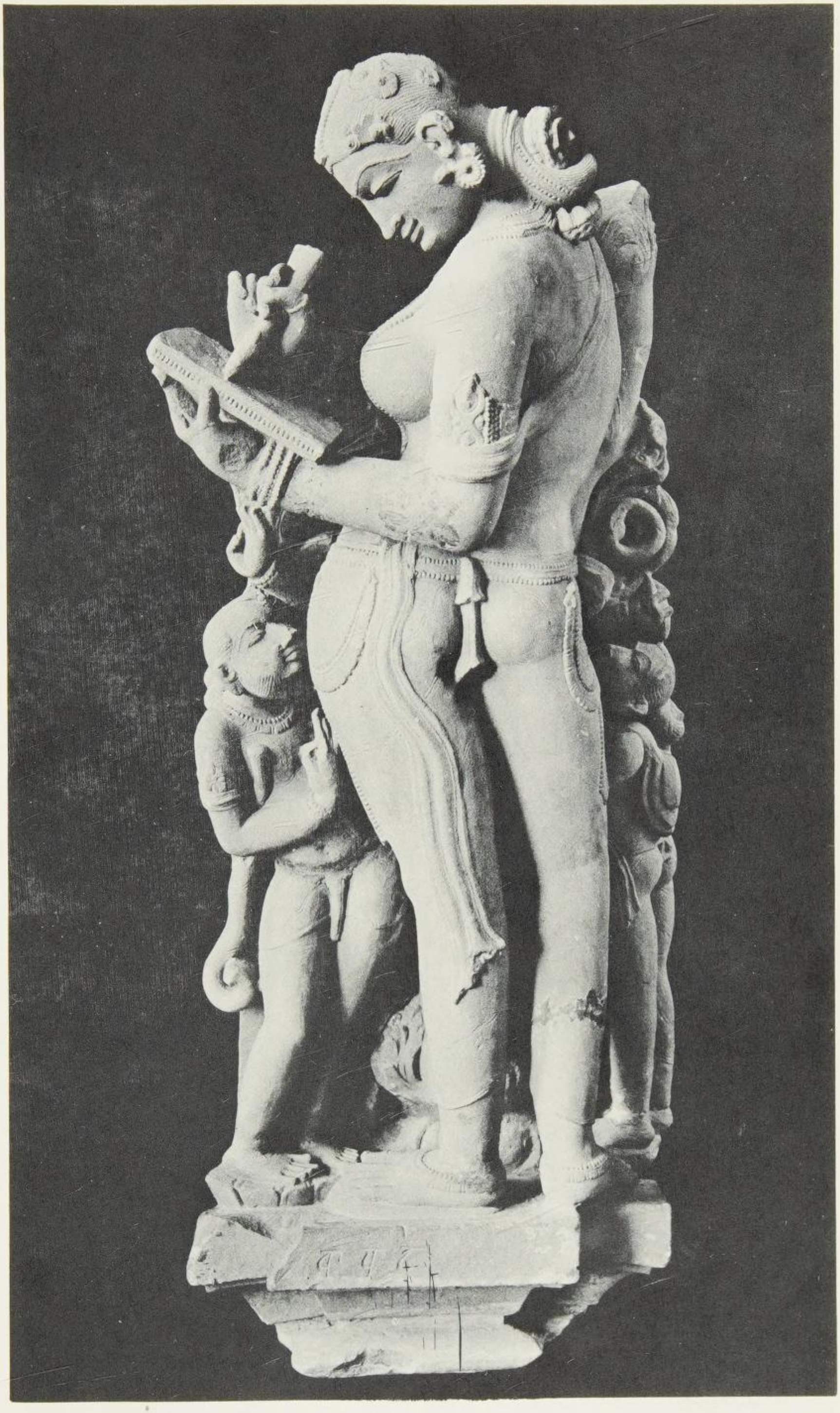
Chandela Dynasty, A.D. 11th century. Buff sandstone, H: 37 in. Provenance: Khajuraho region, Madhya Pradesh. Photograph: Indian Museum, Calcutta.

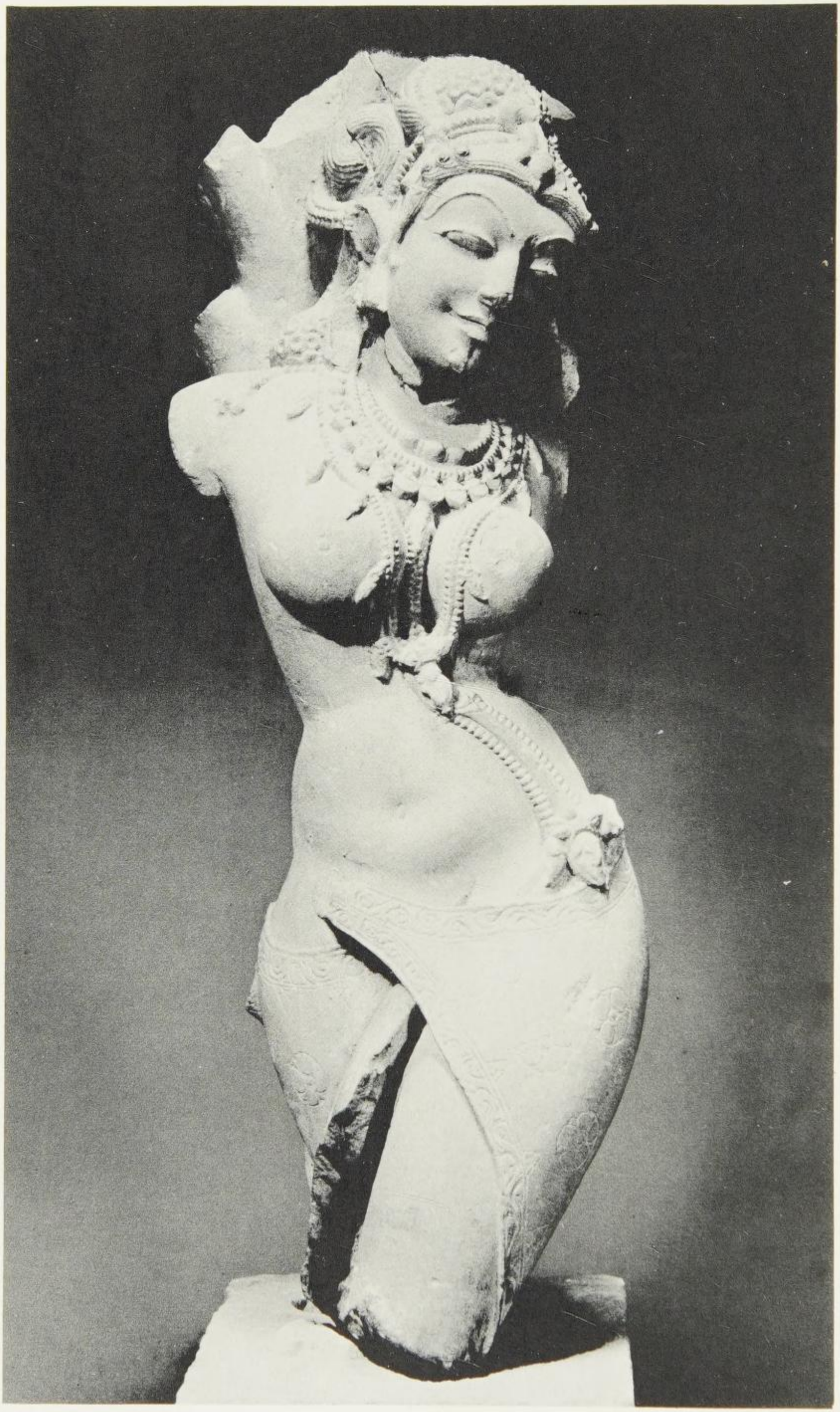
Indian Museum, Calcutta, # A25229

101 Woman Writing with a Stylus Attended by Yakshas (?)

Chandela Dynasty, A.D. 11th century. Buff sandstone, H: 31-7/8 in. Provenance: Khajuraho region, Madhya Pradesh. Photograph: Indian Museum, Calcutta.

Indian Museum, Calcutta, # A25231





102 Vrikshaka
or Lady of the Tree

Ca.A.D. 11th-12th century.
Sandstone, H: 17-15/16 in.
Provenance: Gyaraspur,
Madhya Pradesh.

Central Archeological
Museum, Gwalior, # 5/12

103 Leogryph Rampant with Two Warriors

Chandela Dynasty, A.D. 11th century. Sandstone, H: 25-9/16 in. Provenance: Khajuraho, Madhya Pradesh. The upper part of the mounted warrior is missing. High relief.

Archeological Museum, Khajuraho, # 163

104 Head of Woman
with Elaborate Coiffure

Gahadavala Dynasty, A.D. 11th century. Chlorite, H: 7-1/2 in. Provenance: Rajgarh, Alwar, Rajasthan.

National Museum,
New Delhi, # 469/273

Right

105 Shiva and Devi
as Uma-Maheshvara

Pala Dynasty, ca.A.D. 11th century. Chlorite, H: 40-1/2 in. Provenance: Kaligram, District of Rajshahi, East Pakistan. Pointed stele in high relief with *kirtimukha* (Glory-face) at its peak. Deities seated at ease, *lalitasana,* on lotus base resting on pedestal. Above, *vidyadharas* (flying celestials with garlands). Between architectural profiles of pedestal *(saptaratha)* right to left: devotee, Uma's lion, dancing Chamunda (dread aspect of Devi), Shiva's Bull, dancing gana.

Asutosh Museum,
Calcutta, # A.M.10

106 Four-armed Vishnu Standing with His Consorts Shri Devi and Sarasvati (with Musical Instrument)

Pala Dynasty, A.D. 11th century. Chlorite, H: 33-5/8 in. Provenance: Bihar. Pointed stele with *kirtimukha* (Glory-face) at its peak. Main figure carved in round from ankles to arm-pits. Vishnu holds mace, discus, conch in lowered left hand, lower right hand *varada mudra* (gift bestowing). Background carved with elephants, leogryphs, makaras, auspicious *hamshas* (geese), flying deities, and, on the pedestal, kneeling devotees.

National Museum,
New Delhi, # 60.1297

107 Figure of Tara (?)
Pala Dynasty, A.D. 11th century. Chlorite, H: 39-3/8 in.
Provenance: Nalanda, Bihar.
Missing head, arms, and feet.
Standing in *tribhanga* pose (three bends of body).
National Museum,
New Delhi, # 49.153

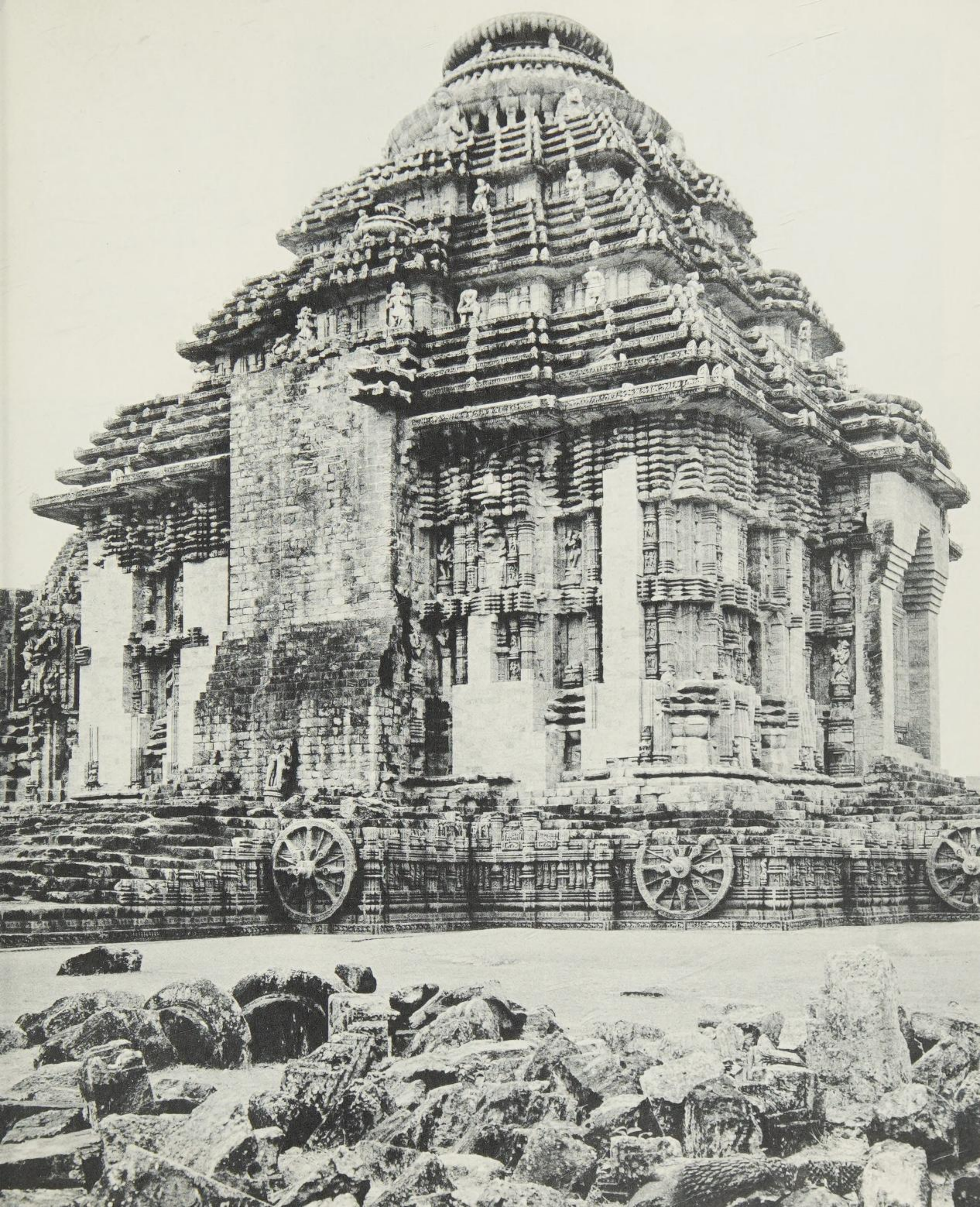
108 Ganga, Goddess
of the River Ganges,
Holding a Water Jar

Sena Dynasty, A.D. 12th century. Chlorite, H: 19-3/8 in. Provenance: Mahanand, West Bengal.

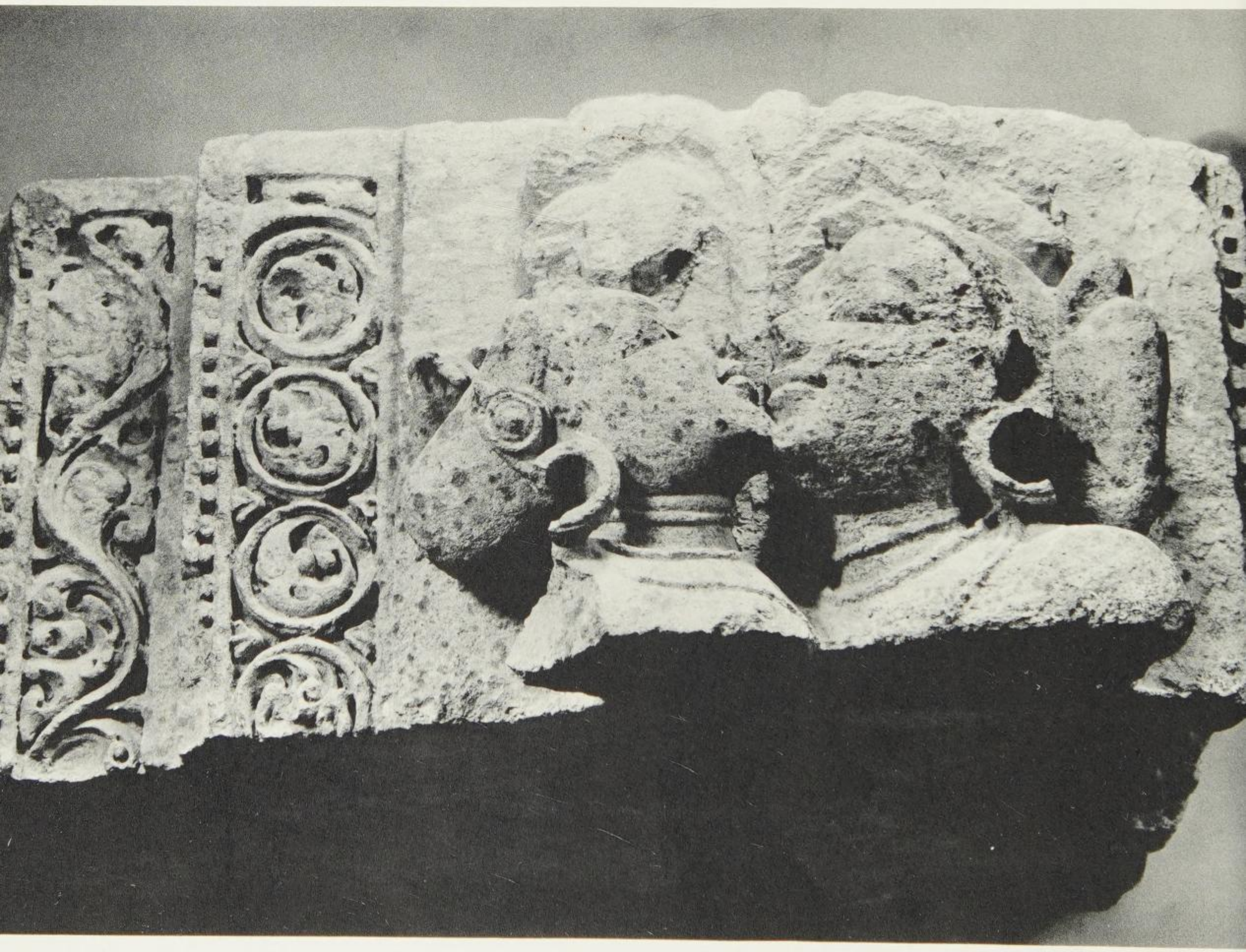
National Museum,
New Delhi, # 55.9

Right

Figure 5.
Mandapa of the Surya Deul, Chariot Temple of the Sun God Surya, Konarak, Orissa, (Reign of Narasimhadeva, 1238-1264). Photograph: Archeological Survey of India, Government of India.



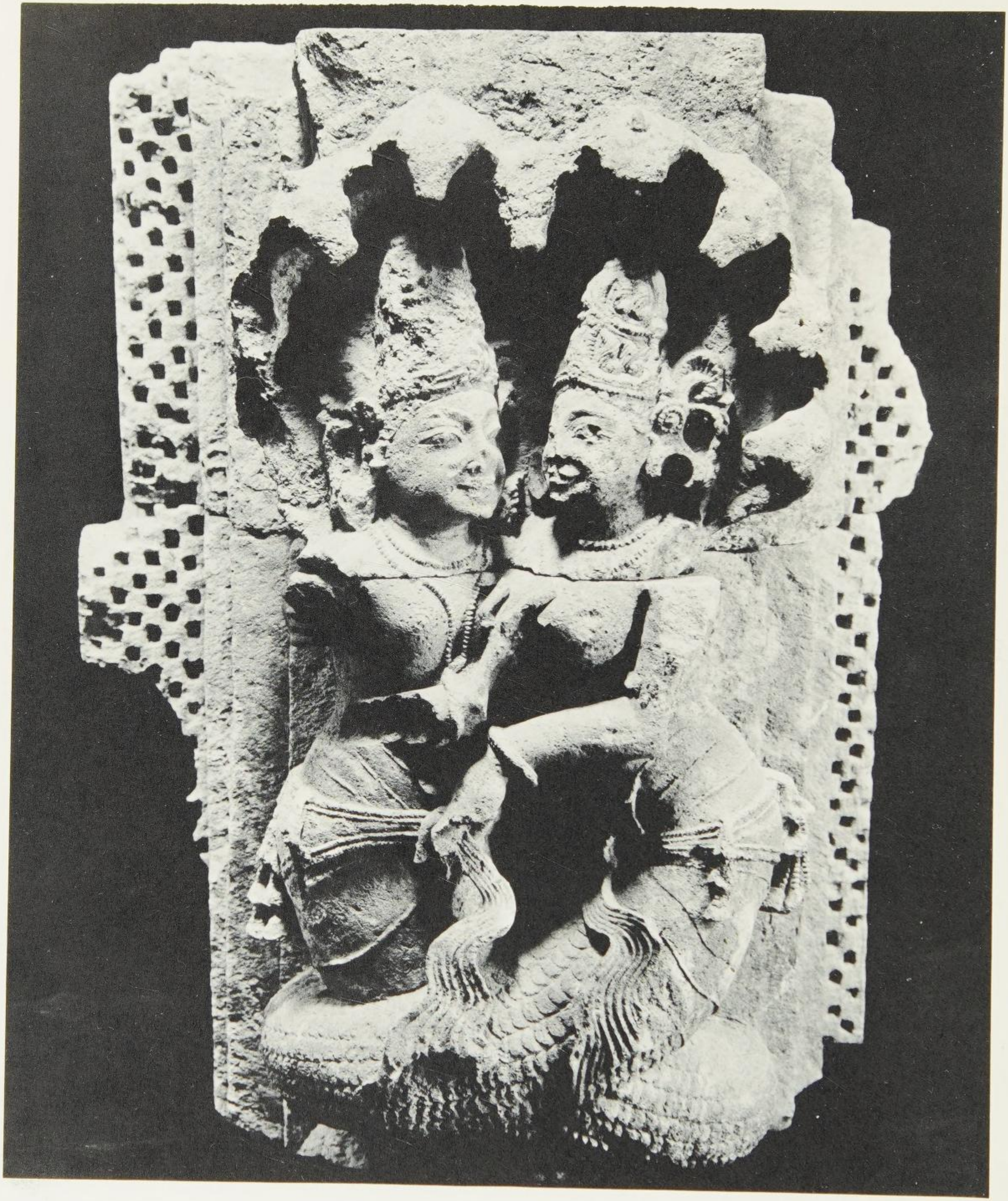
109 Mithuna (Lovers)
Eastern Ganga Dynasty, reign of Narasimhadeva (1238-1264). Ferruginous sandstone, H: 27-15/16 in. Provenance: Konarak, Orissa. From the Surya Deul, Temple of the Sun God Surya, called the Black Pagoda.
Archeological Survey of India, Konarak, # 49



110 Mithuna (Lovers) Standing on Floral Pedestal

Eastern Ganga Dynasty, reign of Narasimhadeva (1238-1264). Ferruginous sandstone, H: 27-9/16 in. Provenance: Konarak, Orissa. From the Surya Deul, Temple of the Sun God Surya, called the Black Pagoda.

Archeological Survey of India, Konarak, # 88



111 Naga and Nagini (Serpents)

Eastern Ganga Dynasty, reign of Narasimhadeva (1238-1264). Ferruginous sandstone, H: 26-3/8 in. Provenance: Konarak, Orissa. From the Surya Deul, Temple of the Sun God Surya, called the Black Pagoda.

Archeological Survey of India, Konarak, # 280

Right

112 Woman with a Bird

Eastern Ganga Dynasty, reign of Narasimhadeva (1238-1264). Ferruginous sandstone, H: 20-7/8 in. Provenance: Konarak, Orissa. From the Surya Deul, Temple of the Sun God Surya, called the Black Pagoda.

Archeological Survey of India, Konarak, # 146

113 Celestial Musician
with a Vina

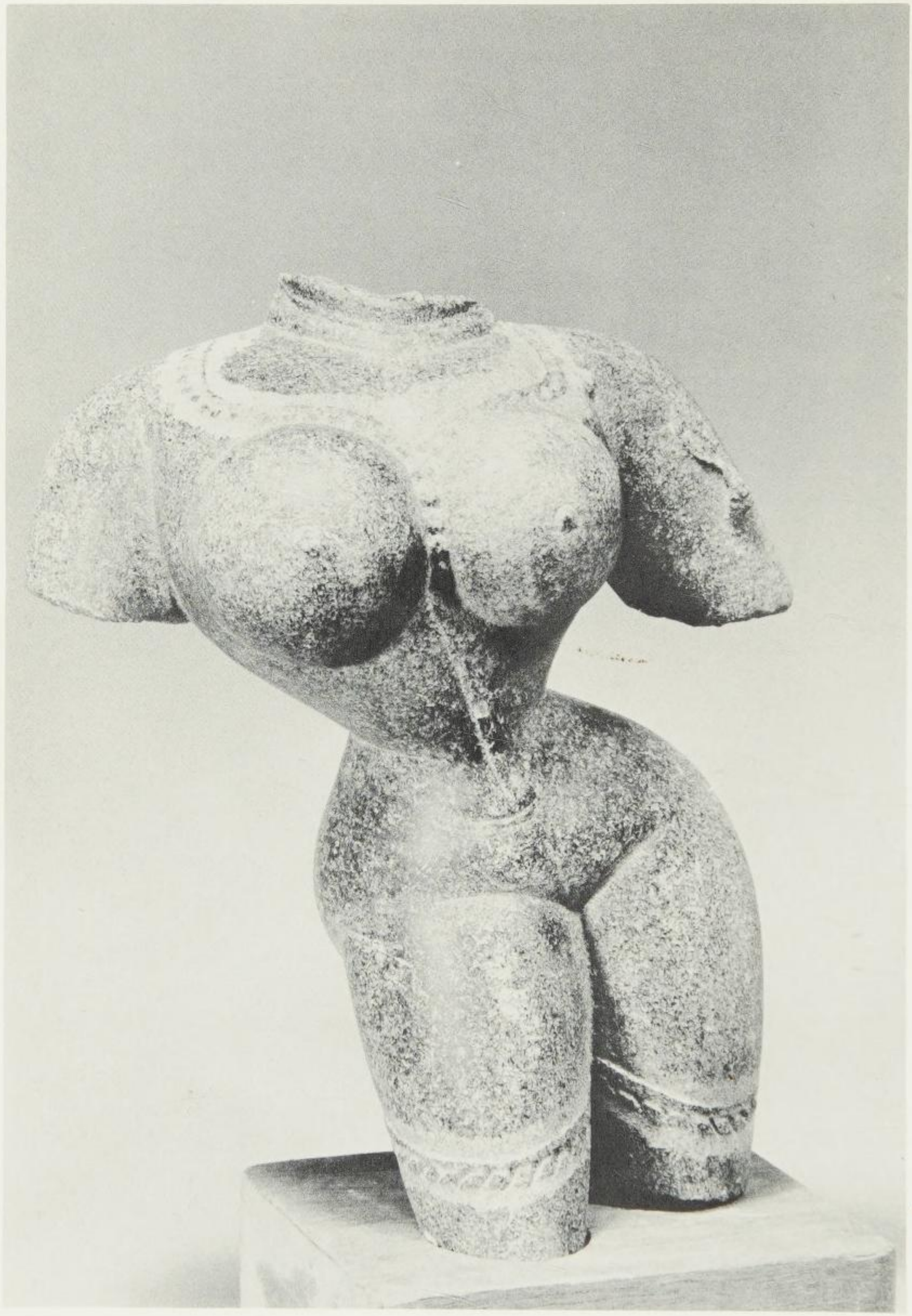
Eastern Ganga Dynasty, reign of Narasimhadeva (1238-1264). Ferruginous sandstone, H: 67-5/16 in. Provenance: Konarak, Orissa. From the Surya Deul, Temple of the Sun God Surya, called the Black Pagoda.

Archeological Survey
of India, Konarak,
30

114 Varunani Seated on a Makara (Crocodile)

Eastern Ganga Dynasty, reign of Narasimhadeva (1238-1264). Chlorite, H: 28-5/16 in. Provenance: Konarak, Orissa. The Goddess is one of the Great Mothers; female counterpart of Varuna, Guardian of the West and Lord of the Waters. She holds a noose (seen over her left arm). Notable is the wave-like treatment of her headdress and draperies.

National Museum, New Delhi, # 50.179



115 Torso of Radha (?)

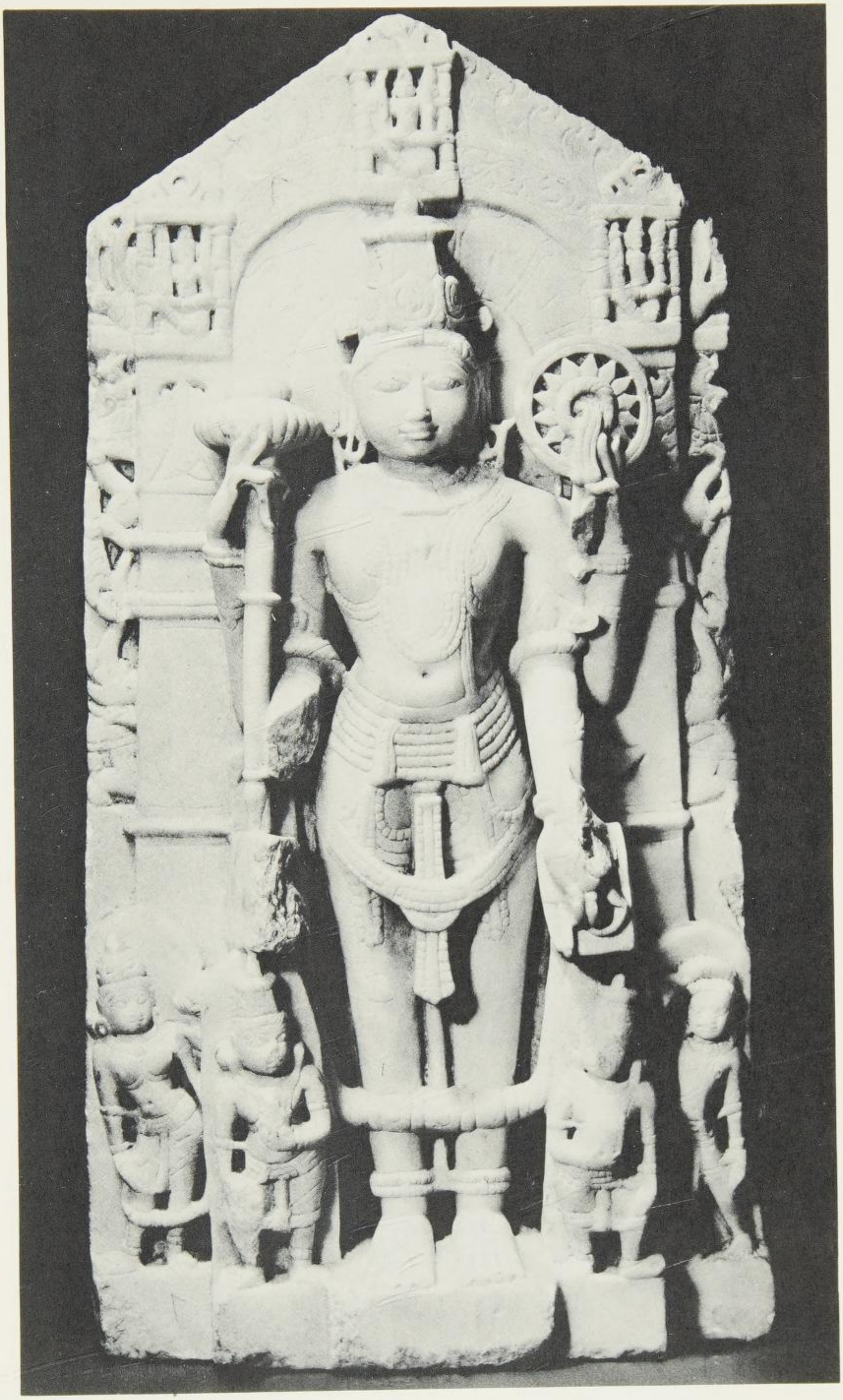
Ca.A.D. 15th century. Chlorite, H: 10-1/2 in. Provenance: Puri, Orissa.

Asutosh Museum, Calcutta, # A.M. 429

116 Standing, Four-armed Vishnu with Attendants

Chalukya Dynasty, A.D. 12th-13th century. White Marble, H: 27-9/16 in. Provenance: Gujarat, West India. High relief.

Prince of Wales Museum, Bombay, # 11.395



117 Bhu Devi,
Goddess of the Earth,
Standing with a Lily
in Her Hand

Late Chola Dynasty, A.D. 13th century. Granite, H: 32-1/16 in. Provenance: unknown, South India.

National Museum, New Delhi, # 59.163/394

MUSEUMS REPRESENTED IN THE EXHIBITION

Aihole, Archeological Survey of India Collection
Amaravati, Archeological Museum
Benares, Bharat Kala Bhavan
Bodhgaya, Archeological Museum
Bombay, Prince of Wales Museum
Calcutta, Indian Museum
Calcutta, Asutosh Museum
Gwalior, Central Archeological Museum
Hyderabad, State Archeological Museum
Khajuraho, Archeological Museum
Khandagiri, Archeological Survey of India Collection, Eastern Circle
Konarak, Archeological Survey of India Collection
Lucknow, State Museum
Madras, Government Museum
Mathura, Archeological Museum
Nagarjunakonda, Archeological Museum
New Delhi, National Museum
New Delhi, Department of Archeology:
  Antiquities from Mohenjo-daro and Harappa
Patna Museum
Pitalkora, Archeological Survey of India Collection
Sanchi, Archeological Museum
Sarnath, Archeological Museum